Kine WEEKLY

THE RIGHT TO EXCLUDE

See page 3.

and no Foolin'!-

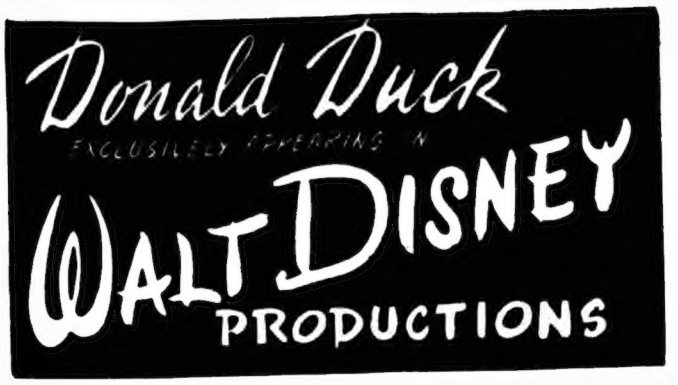
—for doubly exciting times at your Box-Office!
—for giving your patrons the RIGHT type of entertainment!
—for large figures showing in the profit column, play—

METRO-GOLDWYN-MAYER'S Random Harvest, Cargo of Innocents, Andy Hardy's Double Life, Keeper of the Flame, Mademoiselle France, Three Hearts for Julia, White Cargo, Eyes in the Night, Journey for Margaret ..

and replay Mrs. Miniver!

Kinematograph Weekly

No. 1,876. Thursday, April 1, 1943. Vol. 314



DISTRIBUTION PROBLEMS OF ECONOMY PLAN

London Release Scheme Difficulties

CIRCUIT BOOKERS MEET

PROBLEMS of redistribution of feature films and newsreels in a manner which will carry out the stock economy demands of the Government are taxing the brains of renters' executives and exhibitors.

In particular, the plans for crossing-over newsreels and the London zoning proposal do not seem likely, upon closer examination, to provide an adequate solution.

The implications of the various suggestions already put forward were fully discussed on Tuesday at a meeting between representatives of the A.B.C., G.-B. and Odeon circuits

Rearrangment of London releases by which three release areas instead of two are adopted engaged the attention of London branch representatives at a meeting yesterday, following one on Monday, when the difficult problem of bars necessitated adjournment for further consideration.

A proposal to zone the London area into centre, inner circle and outer circle was rejected as impracticable.

Newsreel problems revolve around such matters as sharing three- and six-day releases, dispatch of copies in London, say, on Wednesday night, to meet big demands for Thursday screening in Glasgow and Edinburgh.

As reported in last week's KINE., a schedule of releases on a three-area system instead of north and south, as heretofore, with certain outlying halls excluded as "off-release," was considered by the K.R.S. on Tuesday.

This was forwarded to the C.E.A. the same evening, but too late for duplicating and sending out that day to London members. Copies were made and placed in exhibitors' hands when they attended a joint meeting at the May Fair Hotel last Thursday afternoon, under the chairmanship of Coun. H. Simpson, President of the C.E.A.

The schedule divided London into North, South and what was

Continued on page 20a

U.S. RAW STOCK ALLOCATION

Slight Increase

A slight increase in raw stock allocation for the second quarter of the year is announced by the United States War Production Board.

This increase over the first quarter is welcomed, but it is pointed out that the total granted still approximates to the companies' consumption of the corresponding quarter of 1941.

CRITICS CIRCLE

The New Executive

At the annual general meeting of the Critics Circle on Thursday the following officers were elected:—

President, A. T. Borthwick (*News-Chronicle*); vice-president, P. L. Mannock (*Daily Herald*); honorary treasurer, Bernard Weather; honorary secretary, John Parker. Drama Section: Chairman, Ivor Brown; honorary secretary, John Parker. Music Section: Chairman, Scott Goddard; honorary secretary, Gerald Abraham. Film Section: Chairman, S. R. Littlewood; vice-chairman, Ernest Betts; honorary secretary, Milton Deane.

Good Friday Anomaly Removed

After refusing for years to grant a Good Friday licence to kinemas, Southend licensing justices this year have decided to grant the licence after the Town Council had granted the kinematograph licence.

This affected kinemas outside the town which came within the magistrates' jurisdiction, because the Essex County Council had, like Southend Town Council, also granted the kinematograph licence.

Money for C.T.B.F.

Chester Watch Committee has decided to allocate 25 per cent. of the charity contributions from the Sunday opening of kinemas in the city to the C.T.B.F.

Newsreel Crossovers

C.E.A. ISSUING CIRCULAR

Agreement having been reached between the Newsreel Association and the C.E.A., a circular letter has been prepared by W. R. Fuller, C.E.A. General Secretary, outlining the procedure to be followed regarding crossovers of newsreel films between exhibitors in order to effect savings in footage used by newsreels.

The Newsreel Association met on Tuesday morning to deal with difficulties arising from the crossover, and many of these were smoothed out.

Mr. Fuller's letter to C.E.A. members will inform them that almost immediately the crossover plan will come into operation, and that where necessary and practicable one copy of a newsreel in an area will be made use of by two kinemas, times of screening being adjusted by mutual agreement. The co-operation of neighbouring kinemas in this plan is invited in order that the fullest economy may be effected.

"OUR FILM"

Another £500 for Charity

A further £500 has been produced by the bookings of "Our Film," the two-reel picture made by Denham Studio Workers' Committee, and this sum has been equally divided between the C.T.B.F. and Madame Maisky's Fund for Russia.

With the £500 already presented to Sir William Jury by J. Arthur Rank, the distribution of the film by G.F.D. has already raised £1,500. Further donations will come as "Our Film" continues to earn revenue.

"Glebelands'" Record

"Glebelands," the Trade rest and convalescent home at Wokingham, received its 500th case this week-end. The home has now been open for close on seven years, and during that time has given rest and renewed health to an average of over 70 members of the Trade per annum.

Right to Refuse Admission

WILFUL DAMAGE IN KINEMAS

EXASPERATED by the failure of other methods—such as screen announcements and printed warnings—to check wilful damage to kinema furnishings and fittings, exhibitors are contemplating a policy of exclusion from their theatres of persons, including children, who, by conviction or other proof, are known to be responsible.

Notts and Derby branch C.E.A., which recently discussed the situation, has decided on this policy, to become effective throughout all kinemas within areas affected.

The right to exclude undesirable patrons is possessed by the management, and a conspicuous notice stating that the management possesses the right to refuse

Continued on page 5

BRITISH FILMS ON TOP IN SPAIN

Great Britain headed the list of films marketed in Spain during 1942, Germany being last but one.

The figures are as follows: Great Britain 81; United States 61; Italy 36; France 29 (mainly old one held hitherto in bond); Argentina 16; Mexico 10; Germany 5; Portugal 1.

On All Fronts

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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V.D.—A SUGGESTION

WHEN the Ministry of Health, or any other Ministry, asks for the co-operation of the Trade, it may be taken for granted that wholehearted compliance will be rendered. In spite of misgivings, which are generally based upon first-hand knowledge of the circumstances and of the public, if we are asked to give service we do not hesitate to do so.

As to the official film on venereal disease, having accepted a responsibility, we are now preparing to carry it out. But we can at the same time ask whether the whole matter is being put over in the most satisfactory way—and we look upon the subject not from the narrow view of expediency but in consideration of the efficient publicity wanted.

The lesson it is desired to bring home by showing "Subject for Discussion" is, as we all know, of national importance. But whether it is immediately addressed to the population as a whole—and a large number of children are included in the cross-section represented by a kinema audience—is not quite so clear. A well-known exhibitor in a big centre catering largely for the Services has his own suggestion.

In his view the picture should be helped to get its message over by being compulsorily shown to the Forces at camp kinemas and at halls taken for that special purpose. By this he would ensure attention for it by the people for whom it was primarily intended, and we could avoid the risk of undue emphasis being laid upon a difficult subject before an audience which might include many children.

To-day, especially when picking and choosing of programmes is a thing of the past, in view of the shortage of prints, the inclusion of a "V.D." film in a show which is otherwise designed for the younger community may very well do more harm than good.

Long Shots

LAST week-end Commander Jarratt removed his possessions from New Gallery House, following his resignation from G.-B. ten days before. His new address and that of the Royal Naval Film Corporation is 19, Tower Street, W.C.2, where accommodation in the M-G-M—or, to the old brigade—Jury citadel, has been kindly provided by Sam Eckman, Junr.

EARLY in the week the entire staff of the G.-B. Film Booking Department wished Commander Jarratt good-bye, and presented him with a silver and glass inkstand. In his reply Commander Jarratt thanked all for their co-operation and loyalty during their many years with him. He gave his reasons for his resignation and made special point of his continued friendship with J. Arthur Rank. Arthur Brown, Commander Jarratt's successor, also spoke a few well-chosen words; and a chapter lasting twenty-two years in the history of P.C.T.-G.-B. was closed.

COMMANDER JARRATT is holding on to at least one of his directorships, and there is no fear of his valuable services being lost to the C.E.A. and its General Council.

NEVER very keen on the limelight, Arthur Brown, who is now chief of G.-B.'s booking department, is nevertheless a very well-known and very well liked figure in the Trade. He has one big asset in his earlier training for his present job, and that is his many years' experience on the renting side.

WHEN Goldwyn was one of our major renting concerns I first knew him, and we often met in the F.B.O. days when he was Bert Enders' right-hand man. It was a very friendly and highly efficient body of men that formed the Soho Square crew, and Arthur can see old colleagues in all directions holding responsible positions. But it is naturally his own service at the G.-B. headquarters, in close contact with Cmdr. Jarratt, that has qualified him to take up so onerous and responsible a post as he now holds.

THAT he will make a success of it nobody who knows him will doubt. He is essentially the sound level-headed business man who understands how to utilise the resources at his command and—quite as important—how to inspire the best and most loyal service from the staff round him.

TRUE to his intention as expressed to me at the C.E.A. Presidential reception, Leslie Holderness, general manager of the Odeon Theatre, Birmingham, on Sunday last arranged that the illuminated address recently presented to him by Lord Riverdale for being "top theatre scorer" for the R.A.F. Benevolent Fund with £1,331 a few months ago should receive public recognition.

AFTER the first house on Sunday afternoon had caught glimpses of the London presentation in the newsreel, Group Capt. Bone, of the Midland Regional office of the R.A.F., who was supported by Wing Commander Turner, presented "Leslie" with the address.

ACKNOWLEDGING the gift, "Leslie" told his patrons that he felt "rather like a man who had robbed his child's money-box" in that he was receiving something under false pretences. Really, the illuminated address was their property as they provided the money and he only collected it.

U.S.O. may be described as the E.N.S.A. of American troops. It stands for United Services Organisation Camp Shows and operates wherever U.S. service men are to be found. Before long several entertainment groups, composed of film and variety players will be operating in this country.

SO Sam Eckman, Jun., who has been appointed chairman of the Executive Committee which augments the efforts of U.S.O., has set to work with members of his committee, which includes managing directors of all important renting companies and F. W. Allport, to be ready to assist these artistes when touring begins.

THESE committees will co-operate with the U.S. army officers who will accompany the units, helping them to secure hotel accommodation and any other facilities which will help. It looks as though a very valuable bit of Anglo-American good-feeling can be fostered in this way, and film men everywhere will be eager to help.

KINEMA managers, studios and laboratories who have not yet returned their Employees' Day forms to the C.T.B.F. are urgently asked to do so without delay, whether they have contributed or not. This is essential for the purpose of records, and the failure of many to return their forms is occasioning a large amount of otherwise unnecessary clerical work by the C.T.B.F.s very scanty staff.

CONGRATULATIONS are paid to the publicity department of British Lion Film Corporation in the current issue of the *Newspaper World* for the advertising and publicity campaign organised to exploit "Flying Tigers."

EMANATING from this shrewd specialist source, such praise, which applauds the campaign as a perfectly run integral programme of showmanship, is of high value. The tribute took the form of an article which analysed the publicity planned and carried out for "Flying Tigers," holding this in the light of an example of film publicity of the most adroit and polished style.

FILMS depicting incidents in the life of Christ have always introduced problems into public screening of such films, due to the desire to exclude all pictorial representations of His physical appearance. Susceptibilities of patrons vary, and there have been devout people who thought that even the graceful interpretation of Henderson Bland in "From Manger to Cross" a travesty.

H. B. WARNER'S interpretation in "The King of Kings" excelient as it was in many ways was also criticised, although objection was more frequently taken to the flamboyance of other scenes which were the product of Cecil B. de Mile's sensuous outlook.

THE German H.I.N.R.I. in many respects well handled, had as its chief figure Gregory Chmara, whose forbidding "jowl" spoiled an otherwise good interpretation.

NOW, a re-edited version of the French film "Golgotha" has been passed for public exhibition by the Middlesex County Council. This film, which was brought to England about seven years ago, portrays incidents in the life of Christ shortly before His crucifixion. A number of close-ups have been cut out from the film.

IN most cases the M. of I. shift from short shorts to longer shorts has been received without protest, in some cases even with mild enthusiasm. Stockport, however, prefers them shorter as they will not now fit in readily to programmes. But it is not likely that any suggestion of shortening them again will receive anything but short shrift.

GABRIEL PASCAL'S story, emanating from America, that he is going to bring Garbo to England to play in a film version of Shaw's "St. Joan," has been received with quite a deal of credulity on this side. Perhaps Pascal gathered the idea from the scene in "St Joan" where "the Maid" tells the Archbishop that she is not afraid of being alone.

WHAT a fund of amusing stories the late R. W. Paul could tell in his quiet reminiscent way. The Spaniard who, having bought a Paul projector and being too impatient to learn its working, ruined his first show and had knives thrown at him from the audience.

FOUR Turks who came to learn how to operate a projector, and for a few days practised assiduously. Then, in R. W. Paul's words, they found that the attractiveness of London's night life had led to the complete exhaustion of their financial resources. And, he would add, "I've known Englishmen to suffer this experience too."

ONE of the trick films which he made in those early days was a marvel of compression. It was 180 ft. long, and had in it moonlit castle battlements, a knight, his lady love, a ghost, a witch complete with broomstick who flies over the moon, an ogre three times the size of the knight, a flaming sword, a mystery cave and a banquet at the castle. Enough material to fill out five thousand feet to-day.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Glimpse of the Future

IT was the year 1950, and we were being personally conducted over the mammoth new £6,000,000 True Blue British Victory Studios by chief-of-production, Lord Banks of Montbanks.

"Tell us," we asked, "isn't that clapper boy's face familiar, and some of those crowd people's?"

"Possibly," answered the genial production head. "The fellow with the clappers is a chap called Mickey Balcon and those guys in the crowd are thingummy Howard. Laurence Olivier, somebody-or-other Niven or Greene, or something. Came back during the last war, I believe, and tried to muscle in on the business during our absence—but, as I was saying, my heart has always been in England, and once more thank your great British public for the tremendous welcome they gave us on our return."

From a distance came the strains of "There'll Always be an England" sung with a strong Lancashire accent.

Critical

MOORE RAYMOND
Is faymond,
For lyrics that go hey-de-ho
And talks on the rey-de-ho.

Veteran Memories

I WAS playing grandfather to the child wonder Fannie Ward at the time, and "Slidecomber," of the *Optical and Lantern Weekly*, was visiting me in my dressing-room, when my old partner Cecil Court rushed breathlessly in to announce that he had found a revolutionary method of saving celluloid. It was no less than a means of using the sprocket holes only and dispensing with the film stock! As usual, my partner was away ahead of his time for, as "Slidecomber" pointed out dryly—a not unusual state with him—"film stock had not yet been invented so sprocket holes just didn't exist for years to come."

Usherette's Theme Song

I want to sing a torch song,
Or something in that category.
I'd love to sing a torch song,
But I haven't got a battery.
I'd like to sing a torch song;
I'm sure I'd make a hit.
So I'll call upon "Screencomber,"
He's usually well lit.

Souvenirs.

WE read with interest that Ann Sheridan has presented one of her sweaters to a group of Army Cadets as a souvenir of their passing out. Once, after he passed out, Screencomber presented an old sock to a group of Wrens. "Is it the real thing," one of the group was asked by a sailor. "It's a genuine Screencomber sock," she replied. "So you can put that in your pipe and smoke it. Or" she continued sniffing suspiciously at his pipe, "perhaps you have already done do."

Korda and M-G-M

POST-WAR PRODUCTION

Special "Kine." cable from "Motion Picture Daily"

KORDA INDICATES no extensive war time production planned; his Metro deal is in anticipation of post-war planning. United Artists are negotiating for his stockholdings in that company, but this deal is not beyond talk stage.

SPYROS SKOURAS, 20th-FOX president, postpones indefinitely his London visit; Francis L. Harley and Sir Alexander Korda expect to leave within the week.

20th CENTURY-FOX 1942 profit estimated by company at $10,600,000 compared with $4,921,926 for 1941. Report indicates company received three million dollars unfrozen sterling last year. William Goetz says studio plans 40 features in the new season, compared with about 46 this.

ROACH PLANS no new season production; his studio will probably be inactive for duration of war.

YATES SAYS REPUBLIC is planning bigger post-war role in International markets; is training men now for markets expected to reopen.

Union Cinemas' Preference Shares

CANCELLATION OF ARREARS

SEPARATE meetings of the holders of the redeemable 6 per cent. cumulative first preference shares and the holders of the redeemable 6 per cent. cumulative second preference shares, and an extraordinary general meeting of Union Cinemas, Ltd. (a subsidiary of Associated British Picture Corporation), were held on March 30 at the Regal Cinema, Marble Arch, London, W., P. A. Warter, the chairman, presiding.

Resolutions approving (1) the cancellation of all arrears of dividends of the two classes of preference shares; (2) the cancellation of the arrears of the preference share redemption funds; (3) the creation of £197,221 16s. 5 per cent. redeemable income certificates; and (4) effecting consequential modifications of the company's articles of association, were passed unanimously at all meetings.

At the annual general meeting of the company which followed, the report and accounts were unanimously adopted.

KINEMA BAN ON SEAT SLASHERS

Notts and Derby Suggestion

IN order to cope with the growth of malicious damage in kinemas, the Notts and Derby C.E.A. is pressing for the exclusion of culprits from all kinemas within the area.

F. A. PRIOR, secretary, referred to the forthcoming prosecution against youths who had been caught damaging seating, and other members gave instances of the serious proportions to which this practice has now grown. It was pointed out that kinemas, like other properties, could only spend £100 per annum on repairs without obtaining a licence, and members expressed considerable anxiety as to the position.

It was unanimously resolved that any persons, including children, convicted in future by the magistrates or proved to have committed wilful damage or theft at kinemas in the branch's area should be debarred from entry to any kinema in this area.

Members were asked to co-operate to ensure the effectiveness of this proposal.

Continued from page 3

RIGHT TO REFUSE ADMISSION

Wilful Damage in Kinemas

admission is frequently relied upon in some districts.

But no reason should be given for refusing admission, as such reason might involve a risk of an action for slander.

Should the person whom it is sought to exclude become argumentative or obstreperous and threaten to create a breach of the peace it is prudent to call upon a police officer to eject the offender from the premises.

Should there be no officer within call and the ejection of the person offending be imperative, he may be removed by the kinema staff, but only sufficient force may be used to ensure his removal. Any excessive violence may give grounds for an action for assault.

That some energetic means must be taken to put a stop to malicious damage is widely recognised, and refusal of admission of known wrongdoers appears to be the most effective precaution.

Classes for Junior Operators

Classes for junior operators have been arranged by Southend Entertainments Association, the organisation of Southend and district kinema managers.

A series of lectures has been arranged which will take in every phase of work in a modern projection box. Chief operators are supporting the scheme and will give lectures and demonstrations, and at special sessions eminent sound engineers will attend to lecture on the part of the work with which they are directly concerned.

These lectures will be held during working hours, and no fees will be charged.

Britain's Pioneer Technician

ROBERT W. PAUL

ROBERT W. PAUL, pioneer technician of the kinematograph Industry, died on Sunday last in a London nursing home in his 73rd year. The funeral will take place tomorrow (Friday) at Putney Vale Cemetery at 12 noon.

Compared with the somewhat meteoric careers of moving picture magnates in America, the life of Robert W. Paul, who died on Sunday last at the age of 73, may seem devoid of brilliance. Yet he could lay claim to being one of those pioneers without whose technical equipment and inventive genius the kinematograph could never have given its entertainment to the public.

Robert Paul's association with kinematography came first through his connection with the business of manufacturing electrical and other scientific instruments which he had started in Hatton Garden in 1891.

Pre-Kinema Days

In 1894, profiting by seeing the mechanisms of two Edison kinetoscopes which had been brought to this country, he set to work to manufacture these machines (on which no patent rights existed) to meet a rapid demand from a public ready to pay to peer through a lens at a continuously running picture strip.

The following year he constructed 60 of these machines, most of which went to travelling shows and fairs; and in conjunction with friends he "produced" the first British pictures for use in kinetoscopes, the Boat Race and the Derby of 1895.

It was the success of this form of entertainment and the experience of seeing queues of people waiting their turn to view these pictures that caused R. W. Paul to think of the possibility of throwing pictures on a screen to be viewed by a concourse of persons.

Producing Pictures

The kinetoscope, being an Edison

Continued on page 20a

STANDING IN GANGWAYS

Grantham Exhibitor Fined

For allowing people to stand in the gangways, contrary to a condition of the licence, at the Picture House, the Empire Theatre, and the Central Cinema, Grantham, the proprietor, James Arthur Campbell, Summer End, Barrowby Road, Grantham, was fined a total of £3 at the local police court on March 23. For aiding and abetting, Thomas Harold Hallam, of 50, Victoria Street, Gloria Lilian Ivy Beck, of 36, Victoria Street, and Lionel Frank Pinchbeck, of 12, Welham Street, managers, were fined £2 each.

Scene from THE OX-BOW INCIDENT (tentative title) starring Henry Fonda (20th Century-Fox)

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., APRIL 1, AND WED., APRIL 7

Thursday

The Ox-Bow Incident

Tentative Title

(20th-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Henry Fonda, Dana Andrews, Mary Beth Hughes, Anthony Quinn, William Eythe, Henry Morgan, Jane Darwell. **Director:** William A. Wellman.

Daring screen version of Walter Van Tilburg Clark's sensational novel, whose stark realism and ruthless, terrifying theme of merciless violence has made it one of the most-talked-of best-sellers.

The story, torn from the stormy pages of lawless history in the old Western Frontier days, opens when Henry Fonda and Henry Morgan, two rugged cowhands, get caught up in a swirl of seething mob fury.

A rancher has been reported shot, and, because suspicion is directed at them Fonda and Morgan join the posse which has decided to take the law into its own hands and mete out retribution to the killer. The action gains in tension when the posse apprehends three men enmeshed by circumstantial evidence and demands "lynch" justice on the spot. Although calmer minds endeavour to intervene, the fate of the three accused rustlers is decided by the mob insane with thoughts of vengeance.

Then, in the film's dramatic, suspense-filled climax, comes the news that the rancher is still alive!

Fires Were Started

(G.F.D., M. of I.)

Studio One. 11 a.m.
Cast: Members of the National Fire Service. **Director:** Humphrey Jennings. **Producer:** Ian Dalrymple.

A dramatic and moving story of the members of the N.F.S. who saved Britain from the fire-blitz in 1940 41. All members of the cast are regular members of the fire service; no professional actor appeared in the film. The film was made in one of London's worst-blitzed areas, the population of which gave every aid possible to the making of this fine tribute to the fire-fighting service. The men and women who play the leading parts were picked as representative types from all over the country.

The story tells of the routine work of 14Y Sub-Station, and in particular of their heroic deeds one night when the Nazis rained down bombs and incendiaries which set a big dockside warehouse alight and threatened the docks and an ammunition ship lying alongside. Their work amid the inferno of flames, bombs and falling buildings is typical of what the firemen have to contend with and the jobs they tackle with unfailing courage and endurance. The girls at the telephones of the Local Control work till they are exhausted, and even a bomb which knocks them down and injures some of them does not deter the rest from carrying on until danger is past.

"Fires Were Started" was made by the Crown Film Unit.

Friday

He Hired the Boss

(20th-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Stuart Erwin, Evelyn Venable, Thurston Hall, Vivian Blaine, William T. Orr. **Director:** Thomas Z. Loring.

Hilarious comedy drama of modern American life.

Stuart Erwin, as a timid, soft-spoken, everyday book-keeper postpones marriage from year to year hoping for a rise that never comes. At night he is an air raid warden, a little meeker than most, but nevertheless a man who believes in everything his country stands for, and who is determined to do his level if somewhat limited best for it. While on warden duty he finds time and, to his own surprise, the courage to round up an unscrupulous gang of raw silk thieves, and during his off-duty hours spends his time making up his meagre budget and indulging in a little well-earned romance with his patient long-suffering sweetheart, Evelyn Venable, who eventually persuades him to throw discretion to the winds and say good-bye to bachelordom.

Playtime for Workers

(Federated F.C.)

Studio One. 11.15 a.m.
Cast: Gerry Wilmot, Kay Cavendish, Scott Sanders, Helen Raymond, Bill Smith, Glen Morley, and Stan Stedden with his "Playtime" Orchestra.

This well-known radio cast get together in 30 minutes of mirth and melody. Their voices are so well known over the air that their debut into motion pictures will interest the many thousands of their fans throughout the country.

The picture will now bring a visual image of these famous broadcasters to the screen.

Tuesday

Convoy *(A.B.F.D.)*

Studio One. 11 a.m.
Cast: Clive Brook, John Clements, Edward Chapman, Judy Campbell. **Director:** Penn Tennyson.

Topical return of the first film to convey to the public the thrilling activities of this branch of the Naval Service.

Clive Brook is the captain of the flotilla's flagship, while John Clements acts as a lieutenant on the same ship. The love interest lies in the fact that the lieutenant elopes with his captain's wife and then deserts her. It now appears that she is on an old tramp steamer, too late for the convoy, captured by the Axis and now being used by them as a decoy.

A melodrama of intense suspense.

Wednesday

I See Ice *(A.B.F.D.)*

Studio One. 11 a.m.
Cast: George Formby, Kay Walsh, Betty Stockfield, Cyril Ritchard, Gary Marsh. **Director:** Anthony Kimmins.

Acknowledged by most film fans as George's best picture, its reappearance will be welcomed.

George, as a goofy lad with an ardent craze for camera work and an ambition to get on a London paper, passes through many amusing and sometimes embarrassing situations before he achieves his ambition, but his predicaments and disguises provide prodigious hilarity, and of course his song hits complete the entertainment.

IF IT'S A

STAR TEAM

YOU'RE AFTER

IT'S

TOMMY TRINDER

IN

"THE BELLS GO DOWN"

WITH

JAMES MASON

AN EALING STUDIOS PRODUCTION.

Produced by MICHAEL BALCON

Directed by BASIL DEARDEN

WATCH FOR TRADE SHOW ANNOUNCEMENTS

UNITED ARTISTS

"RUSSIAN GUERRILLAS"

A.B.F.D. Acquire Soviet Super Film

A.B.F.D. have acquired for early release "Russian Guerillas," the first big film to come from the Russian Hollywood, established at Aima Ata in the Urals.

It is a spectacular story drama—a story that tells the truth about the heroic irregulars on the Eastern front and their bitter resistance to the Nazi invader.

The picture is notable among other things for its bare realism and abounds in some of the most exciting sequences ever made about scorched earth and sabotage. An intensely human story runs throughout the film and tells of the people of a German occupied town who take to the woods and carry on the fight.

There is novelty in the manner in which the film is being presented. It is not being dubbed, nor will there be any sub-titles, but an English narrative spoken by Russian expert Herbert Marshall runs throughout the picture.

The London Trade Show of "Russian Guerillas" will be at the Cambridge Theatre, Cambridge Circus, on Monday, April 19, at 2.30 p.m.

HULL
MARY AINSLEE
DAVE O'BRIEN
JAMES W. HORNE
COLUMBIA PICTURES
WATCH FOR
PROVINCIAL TRADE SHOW
ANNOUNCEMENTS

TOPS AT THE BOX OFFICE

FOR THE FIFTH YEAR IN SUCCESSION!

Columbia PROUDLY PRESENTS

GEORGE FORM

in

"GET CRACKING"

PROVINCIAL TRADE SHOWS:

NEWCASTLE -	Tues., April 6	Queens - -	10.30 a.m.
CARDIFF -	Tues., April 6	Empire - -	10.45 a.m.
GLASGOW -	Weds., April 7	Picture House	10.45 a.m.
BIRMINGHAM	Weds., April 7	West End -	10.30 a.m.
LIVERPOOL -	Weds., April 7	Trocadero -	10.45 a.m.
LEEDS - -	Fri., April 9	Scala - -	10.30 a.m.
MANCHESTER	Fri., April 9	Gaumont -	10.45 a.m.
BELFAST - -	Thurs., April 22	Classic - -	10.45 a.m.

George's misadventures in the Home Guard make this his funniest film yet!

COLUMBIA PICTURES

MBY

//

each one pleads guilty ...but not to murder!

WATCH FOR PROVINCIAL TRADE SHOW ANNOUNCEMENTS

COLUMBIA PICTURES

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Something new in merry

Something new in

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PROVINCIAL
TRADE SHOWS
NEXT WEEK

QUIVERS!
n eerie SHIVERS!

THE MOST MIRTHFUL MURDER MYSTERY IN YEARS!

Kisses in the dark!

Killers in the shadows!

Cops in a daze

...and everybody in hysterics!

A Night TO REMEMBER

CO-STARRING

LORETTA YOUNG · BRIAN AHERNE

Directed by RICHARD WALLACE

...ON BATTLEFIELDS TOMO
with
BARTHO
Billy
HAL
JO
WATCH FOR
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PICTURES

Tarzan's New Mate

In RKO-Radio's TARZAN TRIUMPHS, Johnny Weissmuller and John Sheffield enact their familiar roles, while the feminine lead is played by Frances Gifford

The Kinema as Joy-Maker

LESLIE HILL ON THE MISSION OF THE SCREEN

MAINTAINING that the kinema's influence upon the public was a good one, Leslie Hill, chairman of Devon and Cornwall C.E.A., took a leading place in the debate "Is the Kinema's Influence Good or Bad?" at a well-attended gathering organised by the South Devon Debating Society. J. Harman, manager of the Regal, Torquay, presided.

Mr. Hill declared that the kinema was playing a vital part in national life, providing the bulk of the entertainment in the world to-day, by that means providing relaxation to a vast number of people. It was estimated that 24,000,000 visited kinemas every week in this country, and the kinema Industry was contributing in no small manner to the maintenance of public morale among this huge number of patrons.

The kinematograph Industry grew, Mr. Hill went on, not only because it was providing something new, but because it was supplying something that the whole nation had been looking for. The public attending kinemas demanded that the kinema should go ahead, and go ahead they had.

Entertainment, Plus

Mr. Hill admitted that the majority of patrons went to the kinema for entertainment, but consciously or sub-consciously, they were taking something in also. He instanced the popularity of the Warsaw Concerto which had captured the hearts of thousands through its playing in "Dangerous Moonlight." Sales of records of this concerto were phenomenal.

Mr. Hill (who is also a major in the Home Guard with a special liaison in film matters) spoke also of the screen facilities offered to the Government to-day, a gesture which the Government acknowledged as providing a way without equal, whereby the vast number of Service people could be instructed.

Laughter for Millions

He closed with a reference to "the good old days of 30 years ago and the Mack Sennet bathing beauties. Crude and slapstick perhaps," said Mr. Hill, "but they brought laughter, joy and happiness to millions who had hardly known laughter before."

LESLIE G. HILL

The kinema was doing something grand in bringing joy into the lives of people and was doing a great service to mankind; and even if the world into which they entered was a world of make-believe, he claimed that people brought back with them something of value to their working life.

Former Rotherham Manager Passes

The death has occurred at Sheerness of Walter ("Wally") Brailsford, a former manager of the Regal, Rotherham.

Mr. Brailsford, who was 50 years of age, had been in the entertainment business all his life, and was a popular light comedian in his younger days. He was associated with the opening of kinemas at Worthing, Bridlington and Bow, in addition to Rotherham, and it was at Worthing that he first met Dando, the organist, whom he brought with him to Rotherham.

SPECIAL SUNDAY BOOKINGS

Hants and E. Dorset Men Resentful

REFUSAL of certain renters to accept one-day bookings for Sundays was further discussed at a meeting of the Hampshire and East Dorset Branch of the C.E.A., held at Southampton last week. Ald. G. W. A. Wright presided.

The unanimous opinion was that steps should be taken to endeavour to preserve for exhibitors the freedom of booking one-day programmes for Sundays which they have enjoyed hitherto.

Ald. WRIGHT said one of the points at issue was the refusal of certain renters to accept one-day bookings although they had done so for years past.

He had raised the matter at a meeting of the Association in Liverpool and was told that it could be considered by the new Film Rentals Committee which would be appointed at the annual meeting of the Association. He, therefore, took it that the Committee would discuss the matter when it met.

Sunday Audiences

The Chairman added that in putting up a case for the exhibitors affected by the ban on one-day bookings at the Liverpool meeting, he pointed out that in some circumstances it was vitally important that an exhibitor should be able to select his Sunday programme so as to give the public what they liked.

In some theatres, a certain type of film which might go down well as a three-day feature would prove unsuitable for a Sunday audience who demanded pictures with action and adventure.

GEOFFREY BRAVERY, Poole, vice-chairman of the branch, said he felt strongly that the branch should take up the matter, otherwise if renters concerned "got away with it" other renters might also refuse to accept one-day bookings.

Unanimous

After further discussion, a resolution, proposed by A. T. S. ADAMS (Romsey and Dorchester) and seconded by Mr. BRAVERY, was carried unanimously.

Its effect was that all branches of the Association should be circularised, asking them to make representations to the General Council in regard to one-day bookings for Sundays, with a view to preserving this custom of the Trade. Branches are also to be invited to get their delegates to support the matter at the General Council.

D.S.T. Hours

The CHAIRMAN reported on the new licensing conditions for Sunday opening decided on by Southampton B.C. as a result of representations by Southampton exhibitors.

He explained that under the new terms of licence, performances could be given between the hours of 4 p.m. and 10 p.m. on Sundays from April 1 to September 30 inclusive, and between 4 p.m. and 9 p.m. on Sundays during the period from October 1 to March 31 inclusive. Doors could be opened to the public half an hour before the performances commenced.

"It was more than we asked for," said Ald. WRIGHT, "but at the same time it should please everybody, because the conditions of Sunday opening are now stabilised all the year round, and we shall not have to approach the Council every six months or so with a new application. It will also assist exhibitors in regard to bookings of Sunday programmes."

REGINALD DAVIES-BEVNON (Southampton), who was one of the movers in the demand for facilities for "double shows" on Sundays in Southampton, thanked the branch for the earnest consideration which they gave to the matter.

V. D. Picture

Ald. WRIGHT raised the subject of film propaganda designed to combat the evils of venereal diseases, and referred to the address which Ernest Brown, the Minister of Health, recently gave on the matter to the General Council. He was particularly impressed by the powerful and statesmanlike appeal which Mr. Brown made on that occasion.

The M. of I. had produced an excellent two-reel propaganda film dealing with the menace of venereal disease which was shown to members of the General Council and which they unanimously approved as being suitable for showing in kinemas throughout the country.

"It is my duty," he said, "to ask you all if you will faithfully show this film during the week it is sent to you."

All those present agreed to do so. Mr. BRAVERY remarked that it was a pity the film had been given only an "A." certificate. He thought it should have a "U" certificate, since there was nothing objectionable in its treatment of the subject. As an "A" film it was likely to affect certain programmes.

Drawing the Line

Two members present said that they had received a request from the Southampton Medical Officer of Health to allow plates dealing with facilities for the treatment of venereal diseases to be displayed in the lavatories of their theatres.

Both said they had refused to give permission—an attitude which was generally approved by those present.

It was also advised that applications to display slides dealing with V.D. should be rejected.

"The C. M." Fund

When a letter from Head Office was read appealing for the branch's support for the C. M. Woolf Memorial Fund, Mr. BRAVERY proposed that a sum of £50 should be set aside from branch funds for the C.T.B.F., to be earmarked for the Woolf Memorial Fund, and payment to be spread over a period of five years.

BERNARD L. MAYER (Southampton) seconded.

When Mr. DAVIES-BEVNON moved, and Captain G. H. CLEMENT, the honorary treasurer, seconded, an amendment that a sum of £10 10s. be allocated immediately to the Woolf Memorial Fund, Mr. BRAVERY withdrew his proposition, and the amendment was carried.

Mr. BRAVERY made a suggestion, which was approved, that the branch should consider each year making a donation to the C.T.B.F. from its funds.

Nominees

It was agreed to forward the names of the following new nominees to the General Council for approval: Roland Lea (Grand Cinema, Bournemouth), in place of K. van Biene; A. C. Spary (Regal, Salisbury), F. Sparkes (Broadway, Portswood, Southampton), S. Sapsford (Plaza, Basingstoke), and P. Taylor (Ritz, Winchester), all in place of A. S. Moss.

It was notified that the Waverley Cinema, New Milton, was now owned by Mayfair Circuit (New Milton), Ltd., and that Walter Fellows was the nominee.

Appreciation

The CHAIRMAN, on behalf of the branch, presented Clifford Phillips, manager of the Forum, Southampton, with a gift of cigarettes as a token of appreciation for his kindness in allowing the use of accommodation for branch meetings.

"COL. BLIMP" READY FOR SCREENING

2¾ Hours to Tell Epic Story

THE great story of the soul of Britain through three wars is unfolded by Michael Powell and Emeric Pressburger in their new Technicolor film, "The Life and Death of Col. Blimp," which G.F.D. will present in the West End shortly after Easter.

The broad sweep of the canvas and the importance of the theme has called for the epic treatment which has been provided by the Archers, in terms which easily surpass even their previous outstanding successes, "49th Parallel," "One of Our Aircraft is Missing," and most recently, "The Silver Fleet."

Some of the reasons advanced for the confident expectation that "Col. Blimp" will top these achievements and justify the eager anticipation of exhibitors are stated to be—

Provocative Story

It will run 2¾ hours—nearly twice the length of an ordinary feature film and the longest to come from a British studio. In no other way could the remarkable theme, which carries the spectator from the Boer War to the present, be told. It has been made in Technicolor to give added value to the sweep of the subject from the more gracious and colourful days of the late Victorian age to the drab khaki of the last war and the mechanical efficiency of this.

Its story is the old and yet ever-fresh one of the man who fails to evolve with the times—in this case the gallant young officer who becomes the "Blimp" of the present war.

Brilliant Production

It has the brilliant production team of Michael Powell and Emeric Pressburger. With them are technicians like Georges Perinal, the cameraman who was recently awarded an "Oscar" by Hollywood, Alfred Junge, the production designer, and Allan Gray, who has composed a special suite of music for the film, including a "Colonel Blimp" march, which soon the public will be humming.

It has an unusual starring team in Anton Walbrook, Deborah Kerr—Britain's most popular new star—and Roger Livesey, with the biggest supporting cast ever seen in British films.

Above all, "The Life and Death of Colonel Blimp" dares to be provocative—it is perhaps the first such film of this war—in its handling of the complex British character and its attitude towards war. The film's vital theme that we must forget chivalry and sportsmanship to fight the enemy successfully and its dedication to the new aggressive spirit of the Allied Armies is a challenge to those among the democratic peoples who are only just awakening to the meaning of total war.

DEBORAH KERR

UNIFORM S.O. HOURS IN LONDON AREA

The decision of the Middlesex County Council to vary the Sunday opening of kinemas from 3 p.m. to 3.30 p.m. in deference to the wishes of local religious organisations is a step towards the policy of local authorities in the Home Counties to secure uniformity over the respective areas.

Previously Middlesex had concurred in the L. and H.C. view that the existing hours were the best in the interests of the community, but in view of the fact that the L.C.C. had altered the hours and refused the application of the C.E.A. for a revision, the M.C.C. reversed its decision and approved the proposed alterations.

The L.C.C. has agreed to consult in future the M.C.C. before any alteration in Sunday hours is made.

STANDARDISED APPARATUS

West Lancs Agrees that the Time is Not Yet Ripe

WHILST West Lancashire members expressed a considerable measure of sympathy with the proposal to standardise kinema equipment, they feel that it rightly belongs to the period when rebuilding and reconstruction subjects will engage more attention than is practicable now. H. Simpson (national president) was in the chair.

Recapitulating what was said at the last General Council meeting, Mr. SIMPSON stated the view in London was that if standardisation of equipment was to be realised, a start had to be made some time, and it might as well be now. Here was material for a really good branch discussion. Unfortunately, many of the smaller exhibitors who might have strong views on the question were not present. Their opinions would have been useful to place before the next meeting of the General Purposes Committee. Mr. Simpson considered there was a *prima facie* case for standardisation.

Good, but Not Now

J. T. REARDEN remarked that the growth of the kinema Industry had brought many manufacturing concerns into being. Each had its own particular ideas and preferred to do things in its own way. Hence the diversity of equipment in use.

Rationalisation of equipment was really not a matter for exhibitors. It was for the manufacturers themselves to come together to discuss standards.

As new circuits were formed, it might be easy to make an approach to standardisation by having the same equipment all the way through. That would be a logical start. Some of the present large circuits had assimilated small circuits, which in turn had combined independent kinemas in many cases. Because of these conditions there was an immense variety of equipment which had been maintained and which it would be impossible to change now.

Sizes of Lantern Slides

Quite recently he was in a theatre where a particularly good organ interlude was introduced. He arranged for the same feature to be put on at another theatre to which the set of slides was sent. To his consternation, he found the slides would not fit the machine. Up to that time he thought all slides were of a standard size. That showed how far we had to go to reach even a small measure of standardisation.

W. EASTAWAY SMITH: Standardisation would have to begin from a given date. I fail to see how existing theatres can be standardised.

A Thing for the Future

"Definitely, it is something for the future," commented the CHAIRMAN. "Standardisation is not likely to have an easy passage. Manufacturers have confidence in their own particular products, which they market without regard to what their competitors do.

L. H. CHART: The principle would have to be applied from the very beginning of a new kinema.

E. ANGERS questioned whether much progress could be made with the subject at present, when there was a great shortage of material. In the post-war years there might be standard projectors if the number of manufacturers was reduced.

Then there might be the difficulty of reaching agreement with the American makers of projection machines. Exhibitors should note the reference to television in the Prime Minister's last speech. Perhaps that was an indication of things to come.

W. EASTAWAY-SMITH: Even in television there will probably be two makes of sets on the market, and each maker will probably stick to his own model.

No resolution was moved.

Damaging Kinemas

Attention was directed to the epidemic of wilful damage to kinema properties and effects in many parts of the country. It was stated that the West Lancashire area had been relatively free from trouble.

L. H. CHART mentioned that recently youths entered the New Victoria, Preston, and made a "terrific mess" at the back of the stage. They cut out about a square yard of material from a set of tabs and emptied a lot of poster slips in the dressing-rooms. This occurred during the peak hour on a Saturday. When the police came they found that the youths had left some goods they had stolen from a shop.

Members thought that the magistrates were far too lenient in their treatment of persons brought to court. Corporal punishment would be an effective deterrent.

Simpson Congratulated

H. R. V. ADDENBROOKE (Morecambe), on behalf of the branch, congratulated the chairman on his elevation to the Presidency of the Association.

Mr. SIMPSON replied it was a tribute to the democratic principles of the Association that a member of one of the smallest branches in the country should be enabled to reach the highest office. He appreciated a difficult time might lie ahead, but he would do his duty and try to serve everyone faithfully to the best of his ability without fear or favour.

"CHRISTUS"

Passed by M.C.C.

Middlesex C.C. Entertainments Committee has viewed the film "Christus" in conjunction with representatives of other licensing authorities of the Home Counties. The film is based on the film "Golgotha," which was seen by the committee in 1936. It has been acquired by Anglo-American, and fundamentally altered.

It deals with the Entry into Jerusalem, the Cleansing of the Temple, the Last Supper, the Arrest in the Garden of Gethsemane, the Trial, the Crucifixion, and the Resurrection. There are, however, no close-up articulated representations of Christ as in the case of "Golgotha."

Permission has been given to show the film in the county, subject to certain conditions designed to ensure that the circumstances of its exhibition will be in keeping with the nature of the film.

Flashback

British Lion-Republic's Jane Withers starrer, "Johnny Doughboy," soon to be shown in this country, opens with a sight-seeing 'bus showing tourists the sights of Hollywood. In the front seat, playing one of the extras, is Mildred Harris, once Charlie Chaplin's leading lady and wife.

URGENT

Save Every Scrap of Waste Paper.

Budget Anticipations

STOCKPORT EXHIBITORS' MEETING

THE possibility of additional financial burdens being placed either directly or indirectly upon the Trade in the forthcoming Budget was referred to by A. E. Wright, who presided at last week's meeting of the Stockport and District Exhibitors' Association.

Mr. Wright said, although no one knew what the intentions of the Chancellor of the Exchequer were, it was probable that additional burdens would have to be faced by all sections of the community.

Good work had been done by the kinemas in providing really first-class entertainment under conditions of difficulty, declared Mr. Wright. In fact, it could be claimed that the Industry had given important assistance in promoting the success of the war effort. Whatever might be done by the Chancellor in the future, he hoped due recognition would be given to exhibitors for their public spiritedness.

Good relationships existed between the Association and the South and East Lancashire branch. In regard to C.E.A. matters in general, Mr. Wright suggested *it would be better if the G.C. consulted branches on matters on which they were entitled to have a say, before reaching vital decisions.*

Negative Attitude

Secretary T. A. Claughton, in his report, referred to the negative attitude of the local Town Council to Sunday opening. At present, exhibitors could see large numbers of people travelling by motor-bus on Sundays to competitive halls just across the municipal boundary.

Many calls had been made on screen time for the showing of M.O.I. and Munistry of Food propaganda films. Exhibitors were facing another year with increasing demands for the showing of slides by many organisations. It was impossible to comply with all these requests.

New Officials

A. E. Wright was re-elected chairman; A. H. Redfern, vice-chairman; T. A. Claughton, secretary and treasurer; and W. H. Ellwood, representative to S. and E. Lancs branch.

W. H. Ellwood spoke of the benefits that accrued for exhibitors in the various local areas in having associations of their own, with representatives on the committees of neighbouring C.E.A. branches. If such representatives could go to branch meetings to speak on behalf of local exhibitors, whose views they had ascertained, it would be to the advantage of everyone.

Arrangements are contemplated for a social gathering.

The Ambassadors and the Regent at Kingswood, Bristol, have been granted permission to open on Good Friday from 4.30 to 10 p.m.

Superior manager required for modern super cinema in Cheshire area. Over military age or otherwise exempt. All applications will be treated in strictest confidence, but must state commencing salary required and fullest particulars to A. Box 1000 Kine Weekly.

A scene from CARGO OF INNOCENTS (M-G-M) the great current attraction at the Empire. Robert Taylor, Brian Donlevy, Charles Laughton and Walter Brennan are starred

"SILVER FLEET" IN BELFAST

Governor at Premiere

THE Governor of Northern Ireland attended the Belfast Trade show of "Silver Fleet" at the Classic. The Duke and Duchess of Abercorn, who were attended by the heads of the Government and the Forces were received by manager T. H. MacDermott, Ben Rose, G.F.D. Supervisor, and Cliff Roberts, G.F.D. representative in Northern Ireland, and the Lord Mayor of Belfast, Sir Crawford M'Cullagh.

A collection in aid of the Seamen's Hostel realised £130.

Proud Parent

Joe Ritchie, of Anglo-American in Northern Ireland, is very proud of his two sons. Both gave up jobs in the Trade to join as volunteers from Ireland at the beginning of the war. They have now both gained commissions in the Army.

In Lieu of

G. L. Birch has set the whole of Northern Ireland talking with a bold announcement that he has plans to meet the film shortage in the form of novel entertainment. Parties of wounded soldiers from local hospitals are his regular guests at the Royal Hippodrome, Belfast.

Mr. Birch is also playing his part in the Ulster Home Guard recruiting campaign, for which he has arranged a special stage show, which includes the Band of the Royal Ulster Constabulary, the Home Guard choir of 100, and special films. Speakers include a V.C. and the Prime Minister of Northern Ireland.

Overflow to Eire

Raymond Stross, now back to active work again, after his recent illness, is busy with plans for extending his circuit of four houses in Northern Ireland by acquiring two or three in Eire.

Kinemas Extra Hour

Leeds kinemas and theatres may remain open an extra hour after double summer time comes into force next month, Alderman R. H. Blackburn, chairman of Leeds Watch Committee, announced last week.

TRIBUTE TO ISRAEL DAVIS

Memorial Service

A large and representative congregation attended the memorial service held last week at the New West End Synagogue for the late Israel Davis. The Revs. Ephraim Levine, M.A., and I. Goldston A.K.C., officiated.

In addition to 2nd Lieut. Basil Davis, F./L. Edward Davis and Major Alfred Davis (sons) and all the members of the family, the assembly included Sir Samuel Gluckstein, S. J. Flateau, Paul Kimberley (director of Army Kinematography), Lieut. M. Batty, Capt. John Woolf, Mr. and Mrs Harold Possener (RKO-Radio Pictures), Lady Prince, Bertie Joseph, Capt. W. M. Winn, F./L. D. Mitchell, Col. J. Trevor, Harry Ward, Mr. and Mrs. J. W. Rosenthal, Stephen P. Child, F. Percy Cope (manager, Lloyds Bank, Paddington), Capt. S. Davis, M.C., Walter Hyman, L. M. Drage, John Lewis, F. Leigh, Mr. and Mrs. Alec Wolfe, Ashley Benjamin, Claude Alexander, Mr. and Mrs. Jonas Wolfe, P. Goldberg, Leslie Barnett, Mr. and Mrs. Alec Saville, Mr. and Mrs. H. Sunderland. Flight Lieut. Stuart Davis, youngest son, is on active service in North Africa.

British Movietone

Varied items in this week's British Movietone News include pictures of the the King's visit to the Home Fleet; thrilling action shots of the American attack in Tunis, giving a vivid idea of the type of warfare the Allies are carrying on in this area; enthusiastic welcome scenes in New York for Madame Chiang Kai-shek, and a parade through the City's streets of Allied sailors.

Thursday's reel will be devoted entirely to the R.A.F.'s twenty-fifth anniversary, and gives a graphic record of its growth since its inception and its present-day activities.

The Duchess of Kent has become patron of the Royal Naval Film Corporation in the place of the Duke of Kent.

Scots News

D. A. Stewart Bereaved

A PLEA FOR CHILDREN'S KINEMAS

ANOTHER well-known personality in the Scots kinema Trade has passed over in the person of Robert Stewart, whose death took place suddenly at the Toledo, Muirend, at which he was manager. Bob had been nearly 30 years in the business, and for many years was associated with various A.B.C. Houses at Arbroath, Kilmarnock, Hamilton, and latterly at Muirend. He was a familiar figure at all the Trade social activities and a regular attender at Cinema Club luncheons.

The sympathy of all is extended to his brother, the popular D. A. and their relatives in their loss.

Baxter in Glasgow

John Baxter, the British National producer, has been spending the past few weeks on Clydeside preparatory to putting George Blake's "The Shipbuilders" on the screen.

On the Side

Bailie Reid, at the Northern Juvenile Court, Glasgow, last week fined two boys £3 each for assaulting a kinema attendant who had caught them trying to obtain entrance to the kinema by a side door.

Films for Children

Discussing the ease with which children could see any film despite the regulations, James Yorston, head master of St. Ninians School, Stirling, suggested last week the institution of children's kinemas and a kinema afternoon in schools once in three weeks.

If producers would not make a sufficient number of films suitable for children the Ministry of Information could tackle the job, he felt.

Lodge Anima

A good attendance of Masonic brethren is anticipated at Lodge Anima regular meeting in the Masonic Halls, West Regent Street, on Friday, April 2, at 2 o'clock the annual visitation from Glasgow Provincial Lodge.

"Flying Tigers" at Liverpool

"Flying Tigers" (British Lion) was given a very cordial reception at the Trade show at the Forum, Liverpool, last week. Not only did the audience include the Lord Mayor and many other civic dignitaries, but a large party of U.S.A. military personnel.

As a result of collections at the Futurist and Lido, Liverpool, the Claughton P.H., Birkenhead, and the Stadium, Liverpool, with which councillor Alfred Levy is connected, the sum of £330 has been sent to the Liverpool Child Welfare Association.

Kinema Staff to Do Farm Work

The manager and staff of Heeley Green Cinema, Sheffield, have agreed to work for a local farmer on Sundays, and will start as soon as possible. They will also do work in the house to relieve experienced workers for field labour.

Paul Muni in a scene from COMMANDOS STRIKE AT DAWN, reviewed in this issue (Columbia)

"V.D." Film Unsuitable for the Kinema

BLAKE'S ALTERNATIVE SUGGESTION

A VIGOROUS defence of his opposition to the presentation of "V.D." films on the public screen was made by F. B. B. Blake at last week's meeting of the Portsmouth branch. He contended that the film should be shown at compulsory parades of troops and the Services.

F. B. B. BLAKE, delegate, referred to the appeal made by the Minister of Health to the kinema Industry to show the new V.D. film, "Subject for Discussion," but in spite of the Minister's speech, and the fact that the Ministry looked upon the disease as one of the most serious things the country was facing, Mr. Blake still contended that the subject was not one which they wanted to introduce into the kinemas, especially when children were present.

"I am not departing from our original view," he said, "that this film should be shown compulsorily to the troops and the Services." The trouble had grown tremendously since the war, and the proper way to tackle it was by compulsory attendance at camp kinemas and at halls specially taken for the purpose.

Danger of a Clash

The CHAIRMAN said that one thing to which he objected was that they would have to show the film on the date when it came to their turn to have an M. of I. film, irrespectivs of whatever else they had in their programme. They might have booked a particularly entertaining subject for children, but have to bar them for the whole of the week.

V. BADMAN declared that the Minister of Health was tackling the evil from the wrong angle altogether. The only way was to get to the root of the matter by giving the police greater powers and placing it on a legal basis.

In view of the attitude of the Ministry, however, it was felt that exhibitors generally would have little option but to show the film.

A NATIONAL S.O. ACT

Portsmouth Demand

At Portsmouth last week the CHAIRMAN drew attention to the resolution of the North-Western branch urging the L.F.P. Committee to approach Parliament for the legalisation of Sunday opening instead of leaving it to local option, and to secure the deletion of the charity clause from the 1932 Act. Local option, he pointed out, led to farcical situations, and he thought they should support the North-Western resolution.

S. H. PARSONS also quoted a Lincolnshire case in which, in spite of a recommendation from the military, Sunday opening had been refused seven times.

F. B. B. BLAKE said the difficulty was that the Government would not find time, in present circumstances, for legislation on the matter.

V. LEVISON commented that the kinema Industry was too trivial to worry about when they wanted anything, but if the Government wanted something it had to be done.

It was left to the branch delegates to give their support to the resolution when it came before the General Council.

SUFFER PENALTIES FOR WANTON DAMAGE

In a discussion at Portsmouth in regard to malicious damage in kinemas, F. B. B. BLAKE suggested that magistrates were dealing too leniently with offenders, and urged that they should approach the justices and ask that instead of imposing small fines they should definitely forbid the offenders entry into any kinemas in the district.

V. BADMAN pointed out that this could only be made a condition of the probation of juvenile offenders, whereas the greater part of the damage was being done by the older lads, and S. H. PARSONS said that some exhibitors hesitated to prefer charges, but they should prosecute every time.

R. DAVIES BEYNON urged that every possibility should be explored, and it was decided to put the subject on the agenda for fuller consideration at the next meeting.

KINEMA AND THE PUBLIC

Portsmouth Wants Contact Man for the Trade

A PUBLIC Relations department "to defend its many interests and to give the widest publicity to the kinema Industry's activities in the national effort" is being urged on the General Council by the Portsmouth branch. P. J. Milsom presided at last week's branch meeting.

A resolution to this effect was moved at the monthly meeting of the branch on March 24 by R. Davies Beynon, but prior to the discussion the Secretary, A. DANIELS, stated that he had written to the General Secretary asking whether there was any such department at head office.

In reply, Mr. Fuller said he thought they had a Public Relations Department in the Association as a whole, but where anyone with any fresh bright ideas was going to get the "widest publicity" from at the present time, with newspapers so limited in size and paper getting rarer every day, was one of the explanations he hoped would be added to the resolution if forwarded.

Good, But Not Now

The GENERAL SECRETARY added that the C.E.A. had had a publicity department which cost about £1,000 a year, but when war broke out, with the shortage of newsprint, there was no use in keeping anyone expressly for the purpose of trying to get publicity.

R. DAVIES BEYNON argued, however, that ways and means could be found of prosecuting their interests if such a department as he suggested were set up. His resolution was not conceived in any spirit of frivolity, and the wide field it covered was pregnant with potentiality.

Every one of them had felt at some time or other that the kinema Industry had been unjustly and even maliciously attacked, but had felt impotent to reply. Let them take, for instance, the ever-recurring indictment of chief constables, magistrates, church dignitaries and socialiogists that the kinema was the sole reason for juvenile delinquency. Yet no one came forward to defend their interests, although the matter was so vastly important when they remembered that the children of to-day were their patrons of to-morrow.

Educate the Public

Changes were inevitable in this changing world, and they should anticipate those changes and educate the public to receive them. When prices were increased owing to the increase in taxation the reaction on the part of the public was for some time unfavourable to the Trade because they did nothing as an Industry to educate the public as to the possibility. Good will existed between the public and the kinema Industry to-day, but they must cement, foster and maintain those good relations to meet the fierce competition they would have to face in post-war years. One way to do that would be through a Public Relations office.

Davies Beynon added that hundreds of thousands of pounds had been collected throughout the country for various national efforts through the good offices of the kinemas, but the public were not made fully aware of that fact. Industrial corporations had found a Public Relations department of inestimable value, and it was significant that only recently A.B.C. had appointed Lieut.-Col. Lewis as P.R.O.

CHARLES CLARKE seconded.

Extend the Good Work

The CHAIRMAN (P. J. Milsom) remarked that if A.B.C. found it necessary to appoint a Public Relations Officer, it was even more necessary for the C.E.A. There were one hundred and one things such an officer could do for the Industry that the public knew nothing about.

F. B. B. BLAKE said that the feeling of the General Council was that the Government now realised the importance of the kinemas, and they were recognised as a national asset.

S. H. PARSONS remarked that the General Secretary was doing an excellent job of work, but he thought more could be done. Mr. Blake had referred to the excellent relations existing with Government departments; they knew that, but it was improved public relations which they wanted. They did not always want to wait until something happened. Let them tell the world what they were doing.

W. C. ELLIOTT commented that they really wanted someone in every locality to deal with the critics.

R. DAVIES BEYNON said he wanted the General Council to explore the possibilities of far greater publicity. They should anticipate changes and not always wait until someone attacked them and then defend themselves. They did not even use their own screens to tell the world how good they were.

The resolution was carried unanimously.

Good Friday

Following a letter from one of the circuits, the branch again discussed the question of applying for Good Friday opening, but it was pointed out that at the time of the Sunday-opening campaign in Portsmouth an undertaking was given that the branch would not apply for opening either on Good Friday or Christmas Day. It was urged that nothing should be done to disturb the excellent relations now existing between the local authorities and the exhibitors, and the branch unanimously decided to adhere to their previous decision that no application for Good Friday opening should be made.

Local Religious Week

In response to a letter from Mrs. Porter Goff, wife of the Provost, it was agreed that slides should be shown drawing attention to Portsmouth's "Religion and Life" Week from May 1 to 9.

BIRMINGHAM AND STANDARD EQUIPMENT

Should Apply to all Makes

STANDARDISATION of parts of equipment and economy in film stock were among the topics discussed by the Birmingham and Midlands branch of the C.E.A. at its March meeting, over which C. H. Russ presided.

Referring to the General Council's resolution regarding the former, Capt. S. W. Clift expressed the opinion that such standardisation should apply not only to G.B.-Kalee, Ltd., but should cover all makes of equipment.

The meeting unanimously endorsed that view.

The Ten "Commandments"

On the question of film stock economy, Capt. CLIFT paid tribute to the excellent work done by W. J. Speakman and W. R. Fuller.

During the discussion A. G. MAY expressed the belief that much economy in film stock could be effected if films were handled more carefully, not only by operators but also at the film dumps.

The branch had prepared a "Do's and Don'ts" booklet for projectionists, which included "The Ten Commandments of Film Handling." In suggesting that each kinema should be supplied with a copy, he urged that managers should commend it to their operators, requesting them to "read, mark and learn" the "Ten Commandments."

Tangible Results

It was reported that the Cannock Licensing Justices had notified exhibitors that the charity levy would be increased from ½d. to ¾d. per seat.

Following the intimation, the Chairman and Secretary led a deputation to the Justices as a result of which the levy had now been reduced to ½d. again.

Static

Further correspondence from the General Secretary regarding the 20th Century Master Contract was read, but, unfortunately, this did not carry the matter much further.

Members complained that certain renting firms were still refusing to book films for Sundays only. As little progress appeared to have been made following reference to the General Council, Capt. Clift was requested to pursue the matter.

Exhibitor Poaching

The SECRETARY read a letter from G.-B., Ltd., complaining of the "poaching" of members of their staffs by another member of the C.E.A.

It was made clear that the branch strongly deprecated that kind of thing, it being pointed out that under the prevailing difficult conditions particularly mutual assistance as between members should be the order of the day.

Should any other cases occur members were asked to forward particulars to the secretary.

Continued at foot of next column

Air Vice Marshal, A. H. Orlebar, C.B.E., A.F.C., Deputy Chief of Combined Operations was among the many Service notabilities who were guests at the premiere of 20th Century-Fox's IMMORTAL SERGEANT. Also seen here is John Brophy (extreme left) author of the best-seller on which the film is based

Tribute to Britain's Fire-Fighters

"FIRES WERE STARTED"

The presentation of "Fires Were Started," the vivid story of the work of the Fire Service during the fire blitz of 1940-41, was sponsored last week by G.F.D.

Made by the Crown Film Unit, under the direction of Humphrey Jennings and with Ian Dalrymple as producer, "Fires Were Started" pays worthy tribute to the men and women of the A.F.S. (now amalgamated with the N.F.S.) and their unfailing courage and resourcefulness during the terror raids of flames by which Hitler hoped to reduce this country to ashes.

No professional actor appears in the film. The entire cast is composed of members of the Fire Service, and the film was made in one of London's worst blitzed areas. The local population gave every possible aid to the making of the picture, producing at the least possible notice anything from a kipper to a district nurse, and all the crowd scenes are acted by people living in the district.

The story is of Sub-Station 14Y and its experiences during one night when the blitz was at its height. A local warehouse is set alight and the blaze threatens the near-by docks and an ammunition ship lying in the low tide mud. Both the docks and the ship are saved, but only after the fire-fighters have been through an inferno of flames, falling buildings and bombs, and one of them has lost his life.

The fire scenes are dramatically realistic and must bring home to everybody in the country in vivid intensity the heroism of the men who risked everything to fight the flames, and the women who stood by the control telephones with bombs dropping all around them till everything was under control.

"Fires Were Started" is the story of just one night's work in a London blitz, but it is typical of all the fires all over Britain that were dealt with so promptly by the Fire Service.

"V.D." Takes a Holiday

H. B. LANE announced that three films, including "Social Enemy No. 1," reviewed by the Sunday Films Committee, were considered unsuitable for exhibition on Sunday.

The meeting confirmed the committee's action with regard to the film named.

Before commencing the business the CHAIRMAN, on behalf of all members of the branch, heartily congratulated Capt. Clift upon being elected vice-president of the C.E.A.

BRUM COMFORTS FUND

The valuable work done by the Birmingham Trade (Renters) Comforts Fund in keeping in touch with all members of Midland renting staffs on service is apparent from the fact that since its inception two years ago gifts of 10s. per month as well as special Christmas gifts to the total value of £522 have gone to the "boys and girls on service," which at the moment number 60.

Although the balance sheet up to the end of December last showed a balance well on the right side "Vic" appeals for continued support to enable Hon. Sec. Miss Carless to carry on.

RELIGIOUS FILMS

Free Churches' Action

The Criccieth Free Church Council has suggested that the views of all denominations in Wales should be obtained on the establishment of a religious film company, to be governed by representatives of the Churches.

S.O. AGREEMENT

In N. Lincs

AFTER considering the figures returned concerning a petition for Sunday opening at Scunthorpe, North Lincs branch, at its March meeting, held at Grimsby, decided to go no further with the matter. T. D. Bell presided.

Scunthorpe has a population of 45,000, yet only 8,216 voted in favour of Sunday opening.

It was stated that one-half of the population was very religious and the other half was well served by some of the largest and best-equipped clubs in the country which presented strong stage shows every Sunday. These two facts probably accounted for the apathy with regard to kinema opening.

A Uniform Levy

Agreement with Lindsey C.C. on the question of the seat levy for Sunday opening in the council's area was announced, the agreed figure being three farthings per seat on capacity.

It was recalled that before negotiations opened some houses paid 50 per cent. on net profits, while others paid 12½ per cent.; some opened for one house, some for two; many had to send in audited accounts.

Successful efforts had been made to secure uniformity throughout the area, which it was felt was eminently desirable.

The branch had offered a halfpenny a seat, and it was understood that this was accepted, when it was reported in one of the local newspapers that the supervisor of a circuit house in Gainsborough, in conversation with the Clerk to the Council, had intimated that he would open his house if the levy did not go beyond three farthings.

Congratulations

T. D. BELL, who presided, said that in his opinion this statement should not have been made, but he agreed that the new levy was a great step forward, though it would cost him, personally, more as he was previously on a yearly fixed sum.

Letters of congratulation were received from Messrs. Fuller, Prior, Dewes and Wheatman, whose houses were affected.

Granted

An application from St. Dunstan's for permission to show a four-minute trailer was granted, as was a similar application for Lady Cripps' United Aid to China Fund.

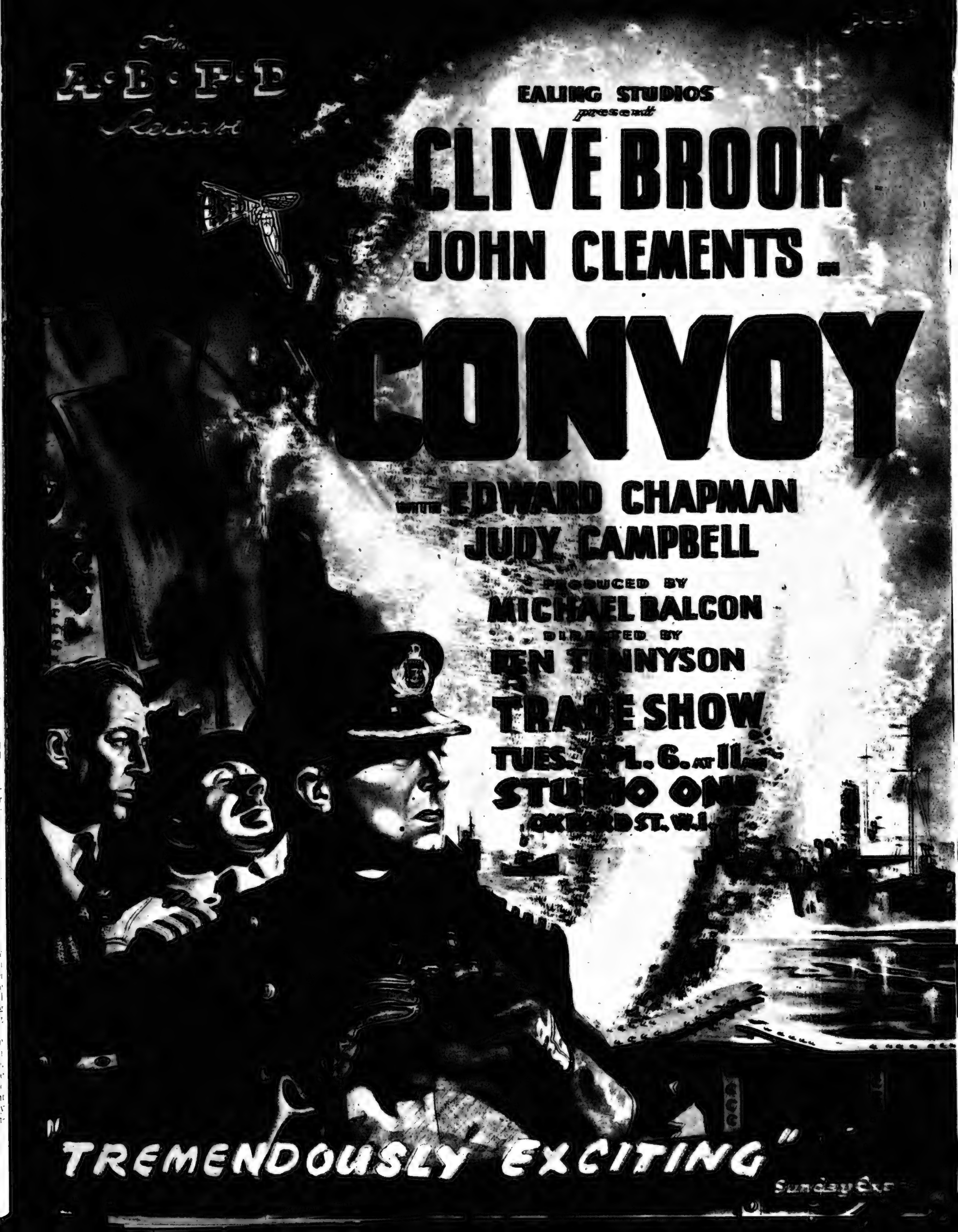
All members agreed to show the V.D. film.

Mr. Bell was supported by V. Burton, R. B. Jones, J. B. O'Keefe, C. Clow, E. Wynter, R. S. Roberts, A. Thomson, R. G. Webb and R. Shacklock.

CONVOY FILM STARTED

Work has been started at the Soviet Film Agency on the English version of "69th Parallel," a Russian film dealing with the activities of the Soviet and Allied Navies in the North, and including the arrival of an English convoy at Murmansk.

Not only arms to Russia are seen being unloaded, but, among other contributions to the Soviet people, parcels of food marked "From the children of Kingston-on-Thames to the children of Moscow." The film is edited and the commentary written by Paul Capon; commentator is Wilfred Pickles.


A·B·F·D
EALING STUDIOS
present
CLIVE BROOK
JOHN CLEMENTS
in
CONVOY
with EDWARD CHAPMAN
JUDY CAMPBELL
PRODUCED BY
MICHAEL BALCON
DIRECTED BY
BEN TENNYSON
TRADE SHOW
TUES. APL. 6. AT 11
STUDIO ONE
OXFORD ST. W.1
"TREMENDOUSLY EXCITING"
Sunday Ex

An A·B·F·D Release

ABFD

EALING STUDIOS PRESENT

George FORMBY

"I See Ice!"

KAY WALSH
[illegible] STOCKFELD
[illegible] RITCHARD
[illegible] MARSH

DIRECTED BY
ANTHONY KIMMINS

A BASIL DEAN Production

TRADE SHOW
WED. APL. 7. AT 11 A.M.
STUDIO ONE
OXFORD STREET W.1.

An A·B·F·D Release

EALING STUDIOS
present

TOMMY TRINDER

SAILORS THREE

CLAUDE HULBERT
MICHAEL WILDING

PRODUCED BY
MICHAEL BALCON

DIRECTED BY
WALTER FORDE

TRADE SHOW

AM

STUDIO ONE

OXFORD STREET, W.1

what a witch!

★★★★ "This is a honey of a ghost story." *Sunday Express.*

"95 degrees." *Daily Express.*

"Most amusing . . . riotously funny. If you want a really clever film . . . this is IT." *Daily Mirror.*

"Easily the best this week. Extraordinarily refreshing and amusing." *Daily Sketch.*

"Heads my list of films to see. It is altogther excellent." *Empire News.*

"The much needed laugh of the week." *Sunday Dispatch.*

"Entertainment with enough jokes to outshine a dozen screwballs." *Sunday Times.*

"If it doesn't make you laugh, see a doctor." *Reynolds News.*

"This picture is an exception. I enjoyed it immensely. Fun on a high level." *Daily Herald.*

"Takes you right out of the troubled world." *Sunday Graphic.*

"The week's big laugh." *Evening Standard.*

"Crazy fun by the light touch of Rene Clair." *Sunday Chronicle.*

"Again and again one is delighted." *Daily Telegraph.*

"Witty, unusual and imaginatively directed." *News of the World.*

". . . A really distinguished film." *The Observer.*

". . . A delightful air of fantasy." *The Star.*

". . . Very good fun indeed." *Evening Standard.*

"Rene Clair applies a great deal of his whimsical fun." *News Chronicle.*

"First rate comedy attraction. Sparkling story. Witty direction. Delightful co-stellar portrayal." *To-day's Cinema.*

". . . fruity laughs, ingenious moments, funny trick-work . . . admirably acted." *Daily Film Renter.*

A RENE CLAIR Production

I MARRIED A WITCH

Veronica **LAKE** *Frederic* **MARCH**

Robert **BENCHLEY** • *Susan* **HAYWARD** • *Cecil* **KELLAWAY**

DIRECTED *by* RENE CLAIR

SCREEN PLAY *by* ROBERT PIROSH *and* MARC CONNELLY

PROVINCIAL TRADE SHOWS:

Scala, Birmingham	April 9th at 10.30 a.m.
Odeon, Cardiff	April 2nd at 11.0 a.m.
Paramount, Glasgow	April 7th at 10.45 a.m.
Odeon, Leeds	April 2nd at 10.30 a.m.
Paramount, Liverpool	April 9th at 10.45 a.m.
Odeon, Manchester	April 2nd at 10.45 a.m.
Odeon, Newcastle	April 9th at 10.45 a.m.
Cinema House, Sheffield	April 6th at 10.45 a.m.

DISTRIBUTED BY

UNITED ARTISTS

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
rder Patrol ... ... (U.A.)—American.	65 min. (U)	William Boyd, Andy Clyde, Joy Kirby.	... Further adventures of Hopalong Cassidy. Not a lot of action but amusing small town court house sequences.	**Good average Western. Juveniles will like it.**
lles for O'Hara ... ... (W ner)—American.	49 min. (A)	Joan Perry, Roger Pryor, Anthony Quinn.	... Potted gangster melodrama combining criminal activities and romance in a commendably brief and virile story. Good acting and effective rough stuff.	**Reliable second for the masses. Should not harm youngsters.**
mandos Strike at Dawn (C lumbia)—American.	99 min. (A)	Paul Muni, Anna Lee, Cedric Hardwicke.	... Spectacular, exciting and profoundly moving war melodrama, set in occupied Norway. Story human and thrilling, characterisation excellent and Commando climax terrific.	**Excellent general booking. Safe for the family.**
iminal Investigator ... (Pathe) American.	61 min. (U)	Robert Lowery, Edith Fellows, John Miljan.	... Romantic comedy crime drama with a bright young love interest. Characterisation good, climax exciting and staging colourful.	**Sound average programmer. Safe for the family.**
ystal Ball, The ... ... (United Artists)—American.	81 min. (U)	Ray Milland, ... Paulette Goddard, Virginia Field.	... Polished romantic comedy on the fortune-telling racket. Characterisation very good, direction resourceful, dialogue smart and staging elegant.	**Capital light booking for all classes.**
des are Pretty People ... (United Artists)—American.	45 min. (U)	Jimmy Rogers, Noah Beery, Jr. ... Marjorie Woodworth.	... Artless comedy Western, with a dude ranch background. Story thin, but scenery picturesque.	**Comedy fill-up for small halls. Should please kids.**
iesta ... ... (U.A.)—American.	44 min. (U)	Ann Ayars, George Negrete, Armida.	... Some tuneful music and dancing in a Technicolor picture with a very slight plot.	**Fair popular hall second feature. O.K. for juveniles.**
rl Trouble ... ... (20th Century-Fox—American.	82 min. (U)	Don Ameche, Joan Bennett, Billie Burke.	... Airy romantic comedy of a socialite's deception while posing as a maid. Exaggerated characterisation and situation. Acting competent, staging elegant.	**Fair average title and star offering for other than industrial halls. O.K. for children.**
one to the Dogs ... ... (Renown)—Australian.	62 min. (A)	George Wallace, John Dobbie, Lois Green.	... Patchy story of dog racing and dog doping. Slapstick comedy, good gags, good acting, good technically. First reviewed in KINE. Nov. 14, 1940.	**Comedy for the popular halls. Nothing to harm youngsters.**
res Were Started ... ... (G.F.D.)—British.	60 min. (U)	Members of the N.F.S.	A really dramatic, well knit and very human tribute to the A.F.S.	**Excellent general booking.**
il Birds ... ... (Sherwood)—	67 min. (U)	Albert Burdon, Shaun Glenville, Lorraine Clewes.	... Prison comedy extraordinary. Fun fast, furious and sustained. Counts for Quota. See KINE review, Dec. 7, 1939	**Exuberant entertainment for the masses. Laughs for all ages.**
nior Army ... ... (Columbia)—American.	69 min. (U)	Freddie Bartholomew, Billy Halop, Bobby Jordan.	Military school comedy melodrama, presented on clean if ingenuous lines. Characterisation sound, staging adequate and sentiment good.	**Sound programmer for the family element. Good for youngsters.**
ugh Your Blues Away ... (Columbia) —American.	69 min.(U)	Jinx Falkenburg, Bert Gordon, Douglas Drake.	... Light-hearted farce with music and song. Story slight but bright, star attractive and versatile and staging effective.	**Attractive second for most halls. Good for the family.**
ittle Dolly Daydream ... (Sherwood)—British.	66 min. (U)	Binkie Stuart, Jane Welsh, Talbot O'Farrell.	... Popular entertainment with excellent performance by child star. Sentiment and drama combined in happy proportion to provide ideal fare for the masses. First reviewed in KINE April 14, 1938.	**Sound second feature for popular halls. Strong feminine and juvenile interest.**
st Canyon ... ... (United Artists)—American	60 min. (U)	William Boyd, Andy Clyde, Jay Kirby.	... Period musical Western, the latest of the Hopalong Cassidy series. Opening slow, but characterisation good and finale exciting.	**Reliable outdoor support. Good for youngsters.**
eath Brooklyn Bridge ... (Pathe)—American.	61 min. (A)	The East Side Kids, Anne Gillis, ... Noah Beery, Jr. ...	Juvenile comedy melodrama with full-blooded gangster asides. Staging and acting adequate and action fast.	**Reliable second for the industrial element. Safe for youngsters.**
ght to Remember, A ... (Columbia)—American.	92 min. (A)	Loretta Young, Brian Aherne, Sidney Toler.	... Clever, inconsequential comedy thriller. Story witty and exciting, acting excellent and direction resourceful.	**Excellent light booking for all classes. Nothing to offend the family.**
Dangerous Night ... (lumbia)—American.	76 min. (A)	Warren William, Marguerite Chapman, Eric Blore.	... Romantic crime melodrama with a glamorous feminine angle. Story ingenious, characterisation good and thrills neat.	**Very good general booking. Should not harm youngsters.**
ie Chickens ... ... (United Artists)—American.	45 min. (U)	Jimmy Rogers, Noah Beery, Jr. Marjorie Woodworth.	... Cameo comedy with a cattle-rustling plot. Gags obvious, but presentation smooth.	**Fair average comedy support. Suitable for children.**
ns of the Pioneers... ... (B. Lion-Republic)—American.	61 min. (U)	Roy Rogers, ... Gabby Hayes, Maris Wrixon.	Outdoor comedy melodrama with music and song. Story thin, but characterisation adequate and embellishments bright.	**Fair average Western support. Good for youngsters.**
xi, Mister? ... ... (United Artists)—American	46 min. (U)	William Bendix, Grace Bradley, Joe Sawyer.	... Rough-house cameo comedy drama, the latest of a popular Hal Roach series. Story slight, but cast in good form and staging colourful.	**Handy support for the masses. Safe for youngsters.**
Thursday's Child ... ... (Pathe)—British.	82 min. (U)	Wilfrid Lawson, Sally Ann Howes, Kathleen O'Regan.	... Child study with film studio background and domestic frame. Story ragged, but new young star appealing. Feminine appeal slight.	**Out-of-the-rut booking mainly for family halls. Safe for youngsters.**
ung and Willing ... ... (United Artists)—American.	82 min. (U)	Wm. Holden, Eddie Bracken, Robert Benchley.	... Farcical comedy, concerning the antics of stage-struck youngsters. Young players enthusiastic, but stage play origin only too obvious.	**Moderate comedy programmer. Safe for juveniles.**

*** A British Picture.** **† In colour.**

REVIEWS FOR SHOWMEN

Junior Army

Columbia. American (U). Directed by Lew Landers. Featuring Freddie Bartholomew, Billy Halop and Bobby Jordan. 6,218 feet. Release not fixed.

MILITARY school comedy melodrama telling how a little tough guy and an aristocratic young English refugee profit through a chance association. It is all very Lower Fourth and *Boys' Own Paper*, but, in spite of its schoolboy ingenuousness, it contains a fair amount of robust action and distils a lofty spirit. It should register in family circles. Sound programmer for other than the sophisticated.

Story.—Freddie Hewlett, a well-brought-up English boy, is evacuated to America, following the Battle of Britain, and given a home by his wealthy, self-made uncle, Jeff Ferguson. He becomes acquainted with Jimmy Fletcher, a little tough guy, and big-hearted Uncle Jeff decides to send both to a fashionable military school. Jimmy wants to specialise in aviation, but is not permitted until he passes his English exam. To make sure, he steals the question papers, but Freddie catches him and has to report him.

Meanwhile, Uncle Jeff gives the school an aeroplane for the boys' instruction. Jimmy runs away, but before he gets very far he bumps into his old gang. There is a German spy among them, and he tries to force Jimmy to steal the school 'plane. He fails, and in the ensuing action Jimmy redeems himself, and Freddie, who has feared 'planes since his experiences in the blitz, conquers his inhibition.

Acting. — Freddie Bartholomew acts sincerely, but is inclined to be a little priggish as Freddie. Billy Halop gives the better portrayal as Jimmy. There is a sound supporting cast.

Production.—The story, which wisely dismisses all thoughts of romance, combines artless "school days" fiction with little tough guy villainy and conventional espionage. The mixture never rises above the obvious, but with all its highly coloured clichés it is a moderately successful attempt to give wider distribution to the old school tie. Its all-brothers-under-the-skin sentiment should appeal to the ingenuous.

Points of Appeal.—Clean, straightforward story, good atmosphere, adequate characterisation, topicality, family angle and popular cast.

Laugh Your Blues Away

Columbia. American (U). Directed by Charles Barton. Featuring Jinx Falkenburg, Bert Gordon and Douglas Drake. 6,268 feet. Release not fixed.

LIGHT-HEARTED farce with music and songs concerning the romantic vicissitudes of an attractive and versatile cabaret entertainer who finally finds the right man while acting as a professional guest at an ambitious, but impecunious Society woman's week-end party. The story is no quiz contest, but Jinx Falkenburg, an up-and-coming young star, is an entertainment in herself. A sound supporting cast, tuneful numbers and effective staging complete an agreeable comedy proposition for the populars. Attractive second for most halls.

Story.—Mrs. Westerley, an ambitious Society woman, hopes to retrieve the family fortune by marrying her son Jimmy off to Priscilla, comely daughter of Mr. and Mrs. Conklin, wealthy Texas cattle folk. A week-end party is arranged and professional guests are engaged. Pam Crawford, an attractive and talented cabaret entertainer, poses as Sonia, a Russian princess, and a comedian fills the rôle of Boris, a Russian prince. Pam and Jimmy spoil Mrs. Westerley's plans by falling in love, but the two quarrel when Jimmy learns that Pam is a phoney princess. Pam returns to the night club, but Jimmy quickly follows her when he learns the facts.

Acting.—Jinx Falkenburg is an attractive and versatile Pam, but comedian Bert Gordon, known as the Mad Russian, steals more than his share of the limelight as Boris. There is a sound supporting cast.

Production.—The story is a foregone conclusion, but before it arrives at the obvious it gives Jinx Falkenburg a chance to display her charm and versatility. She takes it, and the colourful if artless by-play effectively fills in the background. Tuneful numbers and elegant staging do the rest.

Points of Appeal.—Slight but bright story, versatile and engaging performance by Jinx Falkenburg, tuneful numbers and good stagecraft.

Fiesta

U.A. American (U). In Technicolor. Directed by Leroy Prinz. Featuring Ann Ayars, George Negrete and Armida. 3,993 feet. Release not fixed.

COLOURFUL South American musical, which, being weak in plot, relies for its entertainment on some tuneful, well-sung songs and dancing. The story deals with a conceited film star who comes back to South America to win a wealthy bride, but is outwitted by a handsome home-grown product. Technicolor photography effective.

Story.—Cholita comes back to her native village, where she is expected to marry her former sweetheart José. To the consternation of all she appears with a popular film actor Fernando, a conceited nincompoop. A fiesta is held in her honour, and her uncle, Don Hernandez, hatches a plot with José which effectively discredits Fernando.

Acting.—Ann Ayars sings well as Cholita as does George Negrete as José. George Givot is quite amusing as Fernando. Armida is good as a little flirt who eventually wins Fernando. It is strange to see an actor of the calibre of Antonio Moreno in the thankless part of the uncle.

Production.—The whole thing is a very artless affair, as though the producer had decided that dancing, singing and colour were sufficient substitutes for a plot. What humour there is is ingenuous, but the gay rhythm of South American songs helps to make it pass its short footage quite agreeably.

Points of Appeal.—South American songs, well-staged dances and colourful backgrounds.

Dudes Are Pretty People

United Artists. American (U). Directed by Hal Roach, Jun. Featuring Jimmy Rogers, Noah Beery, Jun., and Marjorie Woodworth. 4,146 feet. Release not fixed.

ARTLESS comedy Western, a Hal Roach streamline special, describing the experiences of a couple of irresponsible cowboys while on a dude ranch. The happenings, resulting from girl-chasing, are obviously intended to be funny, but the laughs are, to put it mildly, few and far between. The total amounts to little more than a two-reeler. Comedy fill-up mainly for small halls.

Story.—Pidge, a roving ranger, is attracted by Marcia, an eyeful at a dude ranch. He signs up to be near her, and Jimmy, his pal, follows suit to keep his eye on him. Marcia leads Pidge up the garden, but thanks to Jimmy he finally realises his folly. The two then return heart whole to the open road.

Acting.—Jimmy Rogers and Noah Beery, Jun., are Jimmy and Pidge, but they are no riot. Marjorie Woodworth is the eyeful.

Production.—The story displays a very thin sense of humour and the padding even less, but the scenery is picturesque. The refreshing backgrounds may help it over in secondary halls. The Hal Roach label is an additional aid.

Points of Appeal.—Simple slapstick fooling, clean atmosphere, handy footage and Hal Roach hallmark.

Border Patrol

U.A. American (U). Directed by Lesl Selander. Featuring William Boyd, An Clyde and Jay Kirby. Approximatel 6,0 feet. Release not fixed.

A FURTHER adventure of Ho alon Cassidy which is not very actionfu bu gets outside the usual rut and presents a amusing small town courthouse sequen e. should prove acceptable to popular aud enc for the very reason that it avoids the c nve tional in "horse-opera."

Story.—Hopalong and his two friends re the trail of an unscrupulous owner of a silv mine on the Texas-Mexican border; the ma has been kidnapping Mexicans to work h mine.

They go to the working, followed by Mexican girl who suspects them and the motives. They are trapped by the min owner, who gives them a mock trial a condemns them to be hanged. The girl, how ever, learns the truth and manages to sen them arms secretly. With her assistance the break gaol, get the aid of the enslave Mexicans, and bring the mine-owner to boo

Acting.—William Boyd successfully kee up his portrayal of Cassidy and is ably su ported by Andy Clyde and Jay Kirby. Claud Drake does very well as the suspicio Mexican girl whose fiancé has been ki napped.

Good, too, is Duncan Renaldo as th cynical mine-owner.

Production.—The story differs from th usual Western in that it is quite leisurely i its pace and concentrates more on humo than on action.

The phoney court sequences are well pr sented, and for those who like to see ha riding and fighting the climax provides the

Points of Appeal.—An out-of-the-rut Weste of the popular Hopalong series.

Prairie Chickens

United Artists. American (U). Directed Hal Roach, Jun. Featuring Jimmy Roger Noah Beery, Jun., and Marjorie Woodwort 4,241 feet. Release not fixed.

HAL ROACH streamline comedy Weste telling how two wandering cowboys defe a plot to rustle cattle belonging to a wealth alcoholic ranch-owner. Story picks up charabanc load of glamour girls and en with conventional spooky house slapstick, b at no period is its humour particular original. Fair average comedy support f other than class halls.

Story.—Jimmy and Pidge, a couple of rovin westerners, have their derelict car complete wrecked by a luxurious bus belonging Henry Lewis-Clarke, an alcoholic ranche Pidge is thrown into a pool and given clothe belonging to Henry's chauffeur. He is ma taken for Henry, and Henry, who is visiting his ranch for the first time since inheriting arranges for the deception to be kept u Meanwhile, Albertson, Henry's crooked for man, plans to scare Henry away and rust cattle. The boys learn of the plot and, aft a lot of horseplay with a bevy of young girl help Henry to outwit Albertson in a glo my forbidding ranchhouse.

Acting.—Jack Norton gets a fair share laughs as the inebriate Henry, but Ji mm Rogers and Noah Beery, Jun., are no gre shakes as Jimmy and Pidge. Marjorie Woo worth and Joe Sawyer are the best of the res

Production.—The last two reels are some examples of the popular Hal Roach two-r ele technique, but the preliminaries are on th slow side. Good staging is mainly respon sible for a favourable casting vote. It should am us the kids.

Points of Appeal.—Ingenuous slapstick good staging and convenient footage.

Continued on page 35

DEANNA DURBIN

Deanna DURBIN

AS

The AMAZING Mrs. HOLLIDAY

WITH

EDMOND O'BRIEN · BARRY FITZGERALD

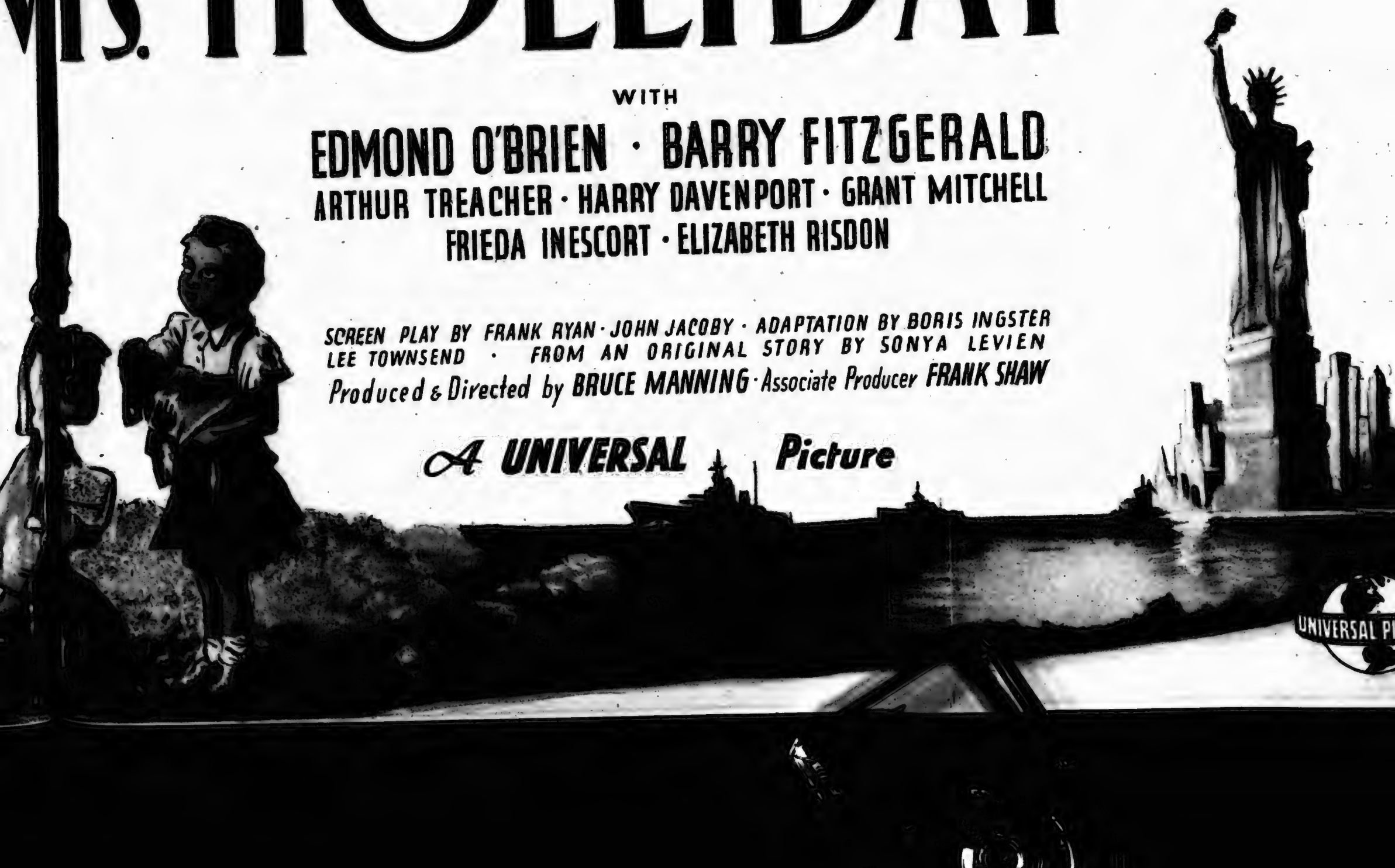
ARTHUR TREACHER · HARRY DAVENPORT · GRANT MITCHELL

FRIEDA INESCORT · ELIZABETH RISDON

SCREEN PLAY BY FRANK RYAN · JOHN JACOBY · ADAPTATION BY BORIS INGSTER
LEE TOWNSEND · FROM AN ORIGINAL STORY BY SONYA LEVIEN

Produced & Directed by **BRUCE MANNING** · Associate Producer **FRANK SHAW**

A UNIVERSAL Picture



GFD

"THE AMAZING MRS. HOLLIDAY"

PROVINCIAL TRADE SHOWS

MANCHESTER	Odeon	Thurs.	April 1 at 10.45 a.m.
LIVERPOOL	Paramount	Thurs.	April 1 at 10.45 a.m.
NOTTINGHAM	Ritz	Fri.	April 2 at 10.45 a.m.
SHEFFFIELD	Cinema House	Fri.	April 2 at 10.45 a.m.
NEWCASTLE	Odeon	Fri.	April 2 at 10.45 a.m.
CARDIFF	Odeon	Tues.	April 6 at 10.45 a.m.
BELFAST	Classic	Wed.	April 7 at 10.45 a.m.

Released April 26 • 1943

GB NEWS WORLD'S FIRST NEWSREEL

127-133 WARDOUR STREET, LONDON, W.1. Telephone GER. 7311

nued from page 28

A Night to Remember

mbia. American (A). Directed by ard Wallace. Featuring Loretta Young, Aherne and Sidney Toler. 8,259 feet. Release not fixed.

EVER, inconsequential comedy thriller describing the hectic misadventures of an going crime novelist and his attractive provocative wife, who, after taking a base- flat in Greenwich Village, get caught a sinister murder mystery plot. The ious and witty tale is set in an eerie, ense-laden atmosphere, and its creepy grounds give effective contrast to many and delightful comedy twists and es. Laughs are as big and as frequent rills, and both are punctuated with nt marital asides. Feminine appeal is g; so are its star and title values. Ex- nt comedy creepy for all classes.

ry.—Jeff Troy, successful writer of crime s, and Nancy, his attractive wife, rent a ment flat in an austere house in Green- Village that was once a speakeasy. From moment they move in they see queer ows, hear unsettling noises and have to suspect the other occupants of dark ngs. Later, Kaufman, a stranger, is murdered in the Troys' bath. The Troys interrogated by the police, but they ed in giving satisfactory explanations. then set to work to solve the mystery on own. Their unique methods pave the to a number of good laughs and thrills e a satisfactory solution is reached.

ting.—Loretta Young is a bright, provoca- and attractive Nancy, Brian Aherne is a gentlemanly Jeff, and Sidney Toler, iam Wright, Donald McBride and Richard es represent good types in direct support.

oduction.—The play comes from pretty stock; its basement apartment humour ppily reminiscent of " My Sister Eileen "; piquant marital asides are in the best in Man " tradition, and its slapstick and o dunnit " factors are evergreen, but, ough its exciting pedigree can be traced, s many novel, intriguing and compelling acteristics of its own. Not the least is its city to give inconsequential comedy ler feminine appeal. It's a great woman's ure, with all its grisly skylarking. Its d entertainment and big title and star es definitely make it one to grab.

oints of Appeal.—Clever, witty and exciting y, smart direction, snappy dialogue, ant romantic angle, effective atmosphere, iguing title and big star values.

Thursday's Child

hé. British (U). Directed by Rodney land. Featuring Sally Ann Howes, Wilfrid son and Kathleen O'Regan. 7,363 feet. Release not fixed.

SYCHOLOGICAL drama with a film studio background and a domestic frame telling a young girl's sudden and unexpected n success disturbs her own and her y's equilibrium. The play is written and ted by Rodney Ackland, but too many lots are superimposed for the whole to uire compelling point or character.

evertheless, Sally Ann Howes, small ghter of the popular English comedian, plays exceptional promise in the leading e. Her intelligent and tender portrayal is me justification for the experiment. Out-of- -rut family portrait, with possibilities for better-class suburban hall.

Story.—Phoebe Wilson, elder daughter of ank Wilson, proprietor of a suburban emists, wants to go on the films. She ceeds in getting an introduction to the udio and is accompanied by her younger ter Fennis. She is turned down, but nnis catches the eye of the casting director d is given a test. She is accepted and ned up for a big part.

Frank sees trouble ahead, but Ellen, his fe, is all for the girls having their chance. Frank is soon proved to be right. Fennis's success prompts Jim, the son of the family, to branch out on his own and causes the jealous Phoebe to leave home. Before things get worse, Fennis wisely decides to cash in and send herself to boarding school.

Acting.—Sally Ann Howes gives a natural, unaffected portrayal as Fennis, but Wilfrid Lawson, Kathleen O'Regan, Eileen Bennett and a host of other stage players fail to rise above the conflicting and erratic story in direct support.

Production.—Rodney Ackland, the author and director, is obviously a person of intelligence and perception, but in his framing and handling of the story he attempts too much. The leading characters are kept moving between the film studio and the home, but with few exceptions their perambulations lead nowhere in particular. Camera angles and satirical studio asides are all too frequently permitted to detract from the hectic child study. Its appeal rests almost entirely on Sally Ann Howes' ingratiating, if immature, portrayal.

Points of Appeal.—Title, appealing young star, slight feminine angle and quota ticket.

Fires Were Started

G.F.D. British (U). Directed by Ian Dalrymple. Featuring members of the N.F.S. Approximately 5,000 feet. Release not fixed.

THIS Crown Film Unit production is a fitting tribute to the work of the A.F.S. in the blitzes of 1940 and is also first-rate entertainment.

It deals with a group of men at a sub-section fire station who, during the height of a raid, go to tackle a big warehouse blaze in the dockside.

The treatment is natural, the thrills realistic and the human touch perfect.

Acting.—All the principal rôles are taken by members of the fire-fighting service, and their performances are universally natural. They were picked as representative types from every part of the country :—

Leading Fireman F. W. Griffiths, a Cockney taxi-driver who joined the A.F.S. before the war; Leading Fireman Philip Wilson-Dickson, previously employed in an advertising agency; Leading Fireman Loris Rey, a brilliant sculptor who has frequently exhibited at the Royal Academy; Fireman T. P. Smith, formerly a waiter; Fireman John Barker, a Manchester business man; and Company Officer George Gravett, a regular London Fire Brigade man.

All minor rôles, too, are very capably filled.

Production.—Ian Dalrymple is to be congratulated, not only on the fact that he has given us some of the most vivid fire-fighting sequences yet put on the screen, but also because he has introduced us to a bunch of men whom we are very glad to have met. We see them in their hours of relaxation as well as tackling an immense fire which threatens an ammunition ship lying in dock.

Character is exceedingly well brought out, and humorous incidents are produced spontaneously. Dialogue throughout is very good.

Points of Appeal.—A thrilling insight into the work of our fire-fighting forces enacted by the men who have played their part in the blitzes.

'Neath Brooklyn Bridge

Pathé. American (A). Directed by Wallace Fox. Featuring the East Side Kids, Anne Gillis and Noah Beery, Jun. 5,528 feet. Release not fixed.

JUVENILE comedy melodrama, with full-blooded gangster asides, telling how a band of shrewd and courageous youngsters outwit a ruthless racketeer. The hectic story, which incorporates practically everything in the library of conventional, gangster and little-tough-guy fiction, is vigorously handled by the young stars and appropriately staged. Its sustained punch more than outweighs the obviousness of the story. Reliable thick-ear fare for the industrial element.

Story.—Muggs, Danny and Glimpy, three tough but good-hearted youngsters, come to the aid of Sylvia, a young girl, when she is attacked by Morley, her vicious stepfather. They knock Morley unconscious, but McGaffey, a gang leader whom Morley had double-crossed, finishes the job and plants the blame on Danny.

He then threatens to tell the police unless Muggs agrees to help him and his gang rob a warehouse. Meanwhile, Butch, a sailor friend of the boys, becomes attached to Sylvia. Bright Eyes, Sylvia's paralytic grandfather, is the only witness to the crime, and he later telegraphs to Butch in Morse by blinking his eyes. The information is passed on to the police in the nick of time. The gang is arrested at the warehouse and Butch and Sylvia decide to marry.

Acting.—Leo Gorcey, Bobby Jordan and Huntz Hall are quite good as Muggs, Danny and Glimpy, Marc Lawrence makes a convincing McGaffey, and Ann Gillis is adequate as Sylvia.

Production.—Here we have a melodrama that punches with both hands and is not particular where it starts trouble. Neither its plot nor by-plot is exactly edifying, but its thick-ear technique, nevertheless, guarantees fast action and gives the East Side Kids a chance to act as well as scrap. Its full programme commends it to the industrial masses. Title and star values endorse the recommendation.

Points of Appeal.—Crowded plot, good scraps, fast action, versatile juvenile players, convenient footage and good title.

Young and Willing

United Artists. American (U). Directed by Edward H. Griffiths. Featuring William Holden, Eddie Bracken and Robert Benchley. 7,493 feet. Release not fixed.

FARCICAL comedy concerning the attempts of a group of stage-struck, Bohemian-minded youngsters to make the grade. The tale, which restricts the movements of six exuberant adolescents to a couple of rooms in a Greenwich Village apartment house, has very little originality and even less action, but enough talk for ten pictures. In spite of the determined efforts of its talented and enthusiastic young players, its babble is hard to take after the first four reels. Title values are its strongest suit. Moderate comedy programmer.

Story.—Dottie Coburn, stage-struck daughter of a wealthy man, rents an apartment in Greenwich Village and gives free board to Norman Reese, her stagestruck boy friend, and four other youngsters. They discover that Arthur Kenny, a famous producer, lives underneath, and they set to work to get him interested in their careers. Muriel Foster, Dottie's nitwit cousin, complicates things by putting in an unexpected appearance, but after a few mishaps and torrents of talk they find a play written but mislaid by Kenny in his youth, and trick him into seeing them act in it. Their interpretation is unintentional burlesque, but it, nevertheless, gives them their big chance.

Acting.—William Holden puts up a good show as Norman, but the talking and walking in circles eventually gets the rest, and this includes veteran Robert Benchley, down. It's tough going for budding Irvings and Bernhardts.

Production.—The principal players are young, talented and enthusiastic, but the bewhiskered Bohemian plot, complete with tattered burlesque twist grand finale, never gives them a chance to show their paces. Apart from an occasional tender romantic touch, it is little more than an ear-splitting bawling match. Few, we fear, will accept its noise as a substitute for novel Thespian light entertainment.

Points of Appeal.—Attractive young cast, good title and slight feminine angle.

Continued on page 36

Continued from page 35

Commandos Strike at Dawn

Columbia. American (A). Directed by John Farrow. Featuring Paul Muni, Anna Lee and Cedric Hardwicke. 8,973 feet. Release not fixed

SPECTACULAR, exciting and profoundly moving romantic war drama, set in occupied Norway, concerning a quiet, studious village meteorologist, a widower with one small daughter, who has his latent patriotism fired by the brutality of Nazi invaders, and, after establishing a ruthless underground sabotage movement, ultimately gives his life paving the way for a British Commando raid.

The story, which provides a solid and significant build-up for spellbinding spectacle, draws a nice distinction between national and individual sacrifice and effectively colours its sterner aspects with a compelling small child interest and popular romance.

The treatment is as watertight as the tale. Paul Muni contributes an impeccable portrayal in the lead, the support is first class, the direction sensitive and showmanlike, and the climax terrific. In all, an opportune heman picture with tremendous feminine appeal. Excellent general booking.

Story.—Eric Toresen, meteorologist in a small Norwegian village, and his small motherless daughter Solveig entertain Admiral Cecil Bowen, his son Robert and his daughter Judith during the summer of 1939. Eric and Judith become attached and hope to meet again the next summer. Later, when Norway is invaded, Eric and the rest of the villagers find themselves under the cruel Nazi heel. Eric offers no resistance at first, but Nazi atrocities soon cause a change in his character and he secretly engages in sabotage. He kills a Nazi commandant and then makes his way to England. He visits Admiral Bowen and helps plan a Commando raid on a Nazi airfield near his village. Robert, now a captain in the Commandos, leads the assault, but although it is a success, both he and Eric die in saving Solveig.

Acting.—Paul Muni gives a vital and superbly graduated study as Eric. There is smouldering hate and exquisite tenderness in his skilfully balanced portrayal. Anna Lee is a somewhat affected Judith, but Cedric Hardwicke, Robert Coote, juvenile Ann Carter and the Canadian Commandos give powerful and compelling support.

Production.—The grim shadows of war subtly lengthen as the story, which opens in a peaceful peace time Norwegian village, develops, and their cumulative effect on the characters and habits of the villagers and on the hero in particular furnishes a powerful emotional springboard for stirring Commando spectacle.

True, the basic outline of the story is now familiar, but, although the preliminaries have been exploited with impressiveness and effect in many previous war pictures, none has succeeded in surpassing this in human interest or showmanship.

The last two reels, made with the co-operation of the Canadian Government and Commandos, are a terrific thrill as well as superb propaganda. It is both grand war melodrama and a timely and worthy tribute to a gallant Ally.

Points of Appeal.—Stirring story, strong human and feminine angle, brilliant characterisation by Paul Muni, accurate detail, resourceful and showmanlike direction, terrific climax and big title and star values.

Sons of the Pioneers

British Lion - Republic. American (U). Directed by Joseph Kane. Featuring Roy Rogers, Gabby Hayes and Maris Wrixon. 5,514 feet. Release not fixed.

OUTDOOR comedy melodrama telling how a young cowboy defeats a crook's attempts to gain control of valuable ore-bearing land. The methods employed by the bad man are a little different, but the rest of the action is very much cut to pattern. Songs and scenery are the better half of the picture. Fair average Western support.

Story.—Frank Bennett, president of a chemical company with a factory in the west, learns that the surrounding country is rich in valuable ore. He determines to force the homesteaders to sell out and secretly establishes a band of desperadoes. They infect cattle and burn down ranches. Roy Rogers, entomologist grandson of the man who had founded the town, is called back to fill the rôle of sheriff. He poses as a nincompoop and, after the usual misunderstandings with a girl, finally puts Bennett and his gang where they belong.

Acting.—Roy Rogers croons effectively, but otherwise overdoes the nincompoop angle, as Roy. Bradley Page is sound as Bennett, George Hayes is moderately amusing as the deposed sheriff, and Maris Wrixon is fair to middling as the girl.

Production.—The basic story has been exploited so many times before that there are few laughs in the picture and fewer thrills. Still, it has some pretty good singing by "The Sons of the Pioneers" and moves in picturesque surroundings. Its agreeable embellishments entitle it to the benefit of the doubt.

Points of Appeal.—Handy footage, popular cast, tuneful song and picturesque scenery.

Lost Canyon

United Artists. American (U). Directed by Lesley Selander. Featuring William Boyd, Andy Clyde and Jay Kirby. 5,500 feet. Release not fixed.

PERIOD musical Western, the latest of the Hopalong Cassidy series, telling how Hopalong vindicates his young pal, Johnny, framed for bank robbery, and, at the same time, prevents a rancher from being cheated out of his property. There is more padding than plot during the first half, but the characterisation and hectic showdown climax measure up to standard. The scenery is good and series values are by no means inconsiderable. Reliable outdoor support.

Story.—Johnny, young pal of Hopalong Cassidy, is accused of robbing a bank during Hopalong's absence. He makes his escape by jumping in a river and leading the sheriff's posse to believe he has been drowned. Later, he contacts Hopalong and their other pal, California, and after the facts have been discussed all suspect that Jeff Burton, a lawyer, is behind the robbery. Burton is engaged to Laura, daughter of Clark, a respectable ranch-owner, and it later transpires that he is out to grab Clark's property. In his eagerness, he overplays his hand and Hopalong gets cracking. Justice is meted out in no uncertain fashion at the end.

Acting.—William Boyd, Jay Kirby and Andy Clyde are sound as Hopalong, Johnny and California, Lola Lane is a spirited Laura, and Douglas Fowley is a sinister Burton.

Production.—The start is definitely slow, but once the musical intermissions are dispensed with—the "I Like Spurs That Jingle-Jangle"-song is overplugged—the action couples punch with spectacle. It also moves in settings that are picturesque. Balance is favourable.

Points of Appeal.—Straightforward plot, versatile cast, hectic climax, picturesque scenery and series values.

The Crystal Ball

United Artists. American (U). Directed by Elliott Nugent. Featuring Ray Milland, Paulette Goddard and Virginia Field. 7,323 feet. Release not fixed.

POLISHED romantic comedy telling how an attractive girl wins a handsome lawyer from a designing widow while in the employment of an unscrupulous fortune-teller. The attractive stars are at the top of their form and make the most of the story's neat wit, novel backgrounds and compelling feminine angle. The staging is particularly good and the dialogue is snappy. Capital star-studded light entertainment for all classes.

Story.—Tony Gerrard, a stranded beau prize winner with no other assets than h figure, consults Madame Zenobia, a phon crystal gazer. Madame Zenobia se s pos bilities in Tony, who, incidentally, s hand with the gun, and gets Pop Tibbets, wner a shooting gallery, to use her as a d coy. the same time, she plants a confedera e in th home of Mrs. Jo Ainsley, a wealthy a d attra tive young widow.

The stooge quickly gains Mrs. Ainsley confidence and delves into her past. Late Madame Zenobia uses Tony to dr w Bra Cavanaugh, a handsome young lawye who handling Mrs. Ainsley's estate, into her ne The idea is to trick Brad into an illeg l esta deal. Meanwhile, Tony become s Mr Ainsley's competitor for Brad's affection Complications pile up, but a fin l twi enables Tony to get the right slant on thing save Brad's name and win him from her riva

Acting.—Paulette Goddard is an a tracti and provocative Tony, Virginia Field is goo in contrast as the fluttering, designing immaculately groomed Mrs. Ainsley, and Ra Milland is a polished Brad. Gladys Georg also puts in some good work as Madam Zenobia.

Production.—The story, which gives the lo down on the machinations of phoney crys gazers, alternates between high society an the fair-ground and makes the most of bot During the middle stages there is slightly mo padding than plot, but the gags follow throug smoothly and the lines are snappy. Whatev the tempo of the fun, feminine appeal is bo consistent and compelling. The stars' war robe is a big attraction, to say nothing of th stars themselves. There are novelty angle too.

Points of Appeal.—Original and piquant plo very good characterisation, polished dialogu elegant staging, strong feminine angle, provo cative title and big star values.

Bullets for O'Hara

Warner. American (A). Directed by Willia K. Howard. Featuring Joan Perry, Rog Pryor and Anthony Quinn. 4,462 feet. Relea not fixed.

GANGSTER melodrama, telling how a dete tive and the wife of a gangster (wh knows nothing of his criminal activities collaborate to bring about his arrest an finally fall in love themselves. The romanti side is obvious and the story itself a little pre posterous, but a wealth of action has bee crowded into such a small compass that th majority will not worry much about inci dentals. The masses will be intrigued by th pace. With them it should prove a robust an very satisfactory second.

Story.—Patricia, pretty wife of Tony va Dyne, discovers, on leaving the home o wealthy friends in Florida, that her husban is a gangster. He relieves their hosts of thei jewellery, and Patricia refuses to have mor to do with him. She is, however, arrested and treated as a criminal by detective Mik O'Hara, with whom she later agrees to work to effect Tony's arrest.

When divorce proceedings fail to bring Tony out into the open Patricia and Mike publish the news of their forthcoming marriage. On their phoney honeymoon Tony kidnaps Patricia, who is later able to get word through to Mike. A hectic fight ensues, in which Tony and his gang are worsted and, in the end Patricia decides that Mike, after all, is a very desirable husband.

Acting.—Joan Perry is a sensitive and attrac tive Patricia, and Roger Pryor is a sound Mike. Anthony Quinn looks the part of gangster Tony, and the supporting players give a good account of themselves.

Production.—This is a potted melodrama with kidnappings, robbery with violence, murder and romance following one another so quickly that one is not left time to analyse the plot. It will prove popular with the action loving fans.

Points of Appeal.—Fast action, convincing portrayals, effective thrills, good suspense values, some feminine appeal and star values.

Girl Trouble

20th Century-Fox. American (U). Directed by Harold Schuster. Featuring Don Ameche, Joan Bennett and Billie Burke. 7,364 feet. Release not fixed.

ROMANTIC comedy which moves in the New York social set, telling an airy story of the deception of a society girl who poses as a maid and is instrumental, after many misunderstandings, in helping a playboy to raise huge loans for the promotion of a rubber plantation. The plot is extremely slender, the characters incredibly stupid, and the sidelights on women's war work often ridiculous. But the whole is elegantly staged, and feminine appeal is apparent, if only in the extensive wardrobes of the society fashion plates.

Fair average star and title booking, though not altogether suited to the industrial situation.

Story.—Pedro Sullivan arrives in New York on behalf of his father to raise a two-million loan for a South American rubber plantation. He rents the apartment of pretty June Delaney, who has recently been informed by her lawyer that she is penniless. Pedro mistakes her for the maid and she decides not to disillusion him. Mainly through June's scatterbrain friends Pedro fails to put his deal over with Flint, the rubber king, and later Helen, June's spiteful rival, puts the wrong ideas into Pedro's head concerning her. All kinds of complications ensue, during which time Pedro discovers June's identity and the realisation comes to both that they are in love. June has an ace up her sleeve in the possession of an old blunderbuss, and as Flint is a collector of old firearms, she is able to swing the deal in Pedro's favour.

Acting.—Don Ameche is a breezy Pedro, though at times he is made to look ridiculous. Joan Bennett has looks and glamour, but her part of June, like those of the other female members, is much overdrawn. Emphasis on the stupidity of the socialite woman is not only unconvincing but destroys possible comedy angles.

Production.—The footage of this film is considerably in excess of the entertainment value, and in the last reels the development merely dabbles with the obvious. A little more restraint on the part of the director in the handling of his characters would have given it both comedy and conviction. Some of the situations, such as that in which a zealous but featherbrained worker for war charities steals a man's complete wardrobe, are just silly.

Points of Appeal.—Elegant staging, strong feminine appeal, occasional comedy, and star and title values.

One Dangerous Night

Columbia. American (A). Directed by Michael Gordon. Featuring Warren William, Marguerite Chapman and Eric Blore. 6,897 feet. Release not fixed.

ROMANTIC crime melodrama, the latest of the popular Lone Wolf series, telling how the gallant reformed crook solves an intricate murder mystery involving three attractive women. The ingenious plot leads to a crisp alternation of laughs and thrills, while the bevy of beauty implicated is responsible for a valuable touch of glamour. The whole is snappy crime fare. Very good popular booking.

Story.—Michael Lanyard, alias The Lone Wolf, and his valet Jameson, give a lift to Eve Andrews, an attractive Society girl whose car has broken down. They drop her at the house of Harry Cooper, a lady-killer, but when Lanyard later goes back to return Eve's bag, "borrowed" by Jameson, he finds Cooper dead. Inspector Crane and Sergeant Dickens, Lanyard's old enemies, arrive shortly afterwards and accuse Lanyard.

Lanyard and Jameson escape and set to work to find the murderer. Sidney Shannon, a columnist, trails Lanyard for a story and before long Eve and two other women, Sonia, wife of a doctor, and Jane Merrick, an actress, are implicated. It is subsequently proved that Cooper had been blackmailing all three, but the killer, eventually nailed by Lanyard, comes, needless to say, from an entirely different direction.

Acting.—Warren William gives a smooth portrayal as Lanyard, Marguerite Chapman exhibits a touch of class as Eve, and Eric Blore supplies appropriate comedy relief as Jameson. There is an equally good supporting cast.

Production.—The neat and exciting tale makes a comprehensive tour of fashionable parties and night spots, and the elegant, well-varied backgrounds, effectively amplify the vigorous, exciting and compelling "who dunnit" aspect. It is a comedy thriller with a cunningly cultivated feminine angle. Series and star values enhance its obvious box-office credentials.

Points of Appeal. — Ingenious story, intriguing feminine angle, elegant staging, exciting dramatic twists and big star and series values.

Taxi, Mister?

United Artists. American (A). Directed by Kurt Neumann. Featuring William Bendix, Grace Bradley and Joe Sawyer. 4,135 feet. Release not fixed.

ROUGH-HOUSE cameo comedy drama, the latest of the McGuerin and Corbett taxi proprietor series, describing the circumstances that enabled the partners to get on their feet. The tale which is told in retrospect, goes back to the hectic and fruity prohibition days, and it is its lively detail, rather than its wit, that provides the entertainment. Handy comedy support for the industrial element.

Story.—Tim McGuerin and Eddie Corbett, a couple of good-hearted tough-guys, start a taxi business with one cab in 1928. Tim is susceptible to the fair sex and falls heavily for Sadie, strip-tease star of a down-town burlesque house. Sadie reciprocates, but has another suitor in Louis Glorio, a ruthless rackeeteer. He tries to frame Tim and Eddie, but the boys outwit him. Finally, it comes to gun-play and Tim luckily brings about Glorio's arrest. He receives a big reward, and the money not only permits him to marry Sadie, but enables him and Eddie to buy a fleet of taxis.

Acting.—William Bendix is good as the tough but susceptible Tim, Grace Bradley is true to type as Sadie, and Joe Sawyer and Sheldon Leonard make lusty stooges as Eddie and Glorio. Jack Morton also contribues his now familiar drunk act.

Production.—The tale, which is told in flashback during a celebration dinner, is decorated with one or two good gags, but otherwise the humour is both vernacular and obvious. Happily it is too short to bore, even if it does not always highly amuse. Nevertheless, convenient footage is its fortune.

Points of Appeal.—Boisterous acting, colourful settings, Hal Roach label and handy footage.

Criminal Investigator

Pathé. American (A). Directed by Jean Yarborough. Featuring Robert Lowery, Edith Fellows and John Miljan. 5,503 feet. Release not fixed.

ROMANTIC comedy crime drama describing an astute and audacious cub reporter's ding-dong battle of wits with a crooked attorney. The tale, which moves in theatrical circles, is a slow starter, but it picks up well towards the finish. Its vigorous characterisation, varied backgrounds and penultimate spurt enable it to make the popular grade. Sound average programmer.

Story.—Pat Martin, a youthful reporter, makes the grade when he succeeds in interviewing and getting a story from Black, a deaf-mute convict, who, for obvious reasons, cannot talk. Later, he is assigned to cover the release from prison of Joyce Greely, former showgirl widow of Van Camp, a millionaire. He misses Joyce at the prison gates, but later discovers that she has been murdered.

Meanwhile, Ellen, Joyce's younger sister, sets out to meet her with the keys of a deposit box containing the late Van Camp's will. She is unaware of Joyce's past, and Pat offers her protection. Judson, a crooked attorney, has been tampering with Van Camp's funds, and he and his thugs try to get the strong box keys from Ellen. Pat joins in the free-for-all. Following another murder, Judson is unmasked during the rehearsal of a musical show he is backing. Pat gets his story and, presumably, Ellen.

Acting.—Robert Lowery forces the pace too much during the early stages, but finishes up quite well as Pat. Edith Fellows is adequate as the ingenuous Ellen, and John Miljan is in his element as Judson.

Production.—The play is far from taut during the early stages, but it tightens up appreciably once the hero takes up the cudgels on the threatened young heroine's behalf and it ends in good style. The exciting showdown alone puts it well up in its evergreen class. It will definitely pass muster with the ninepennies.

Points of Appeal.—Crowded story, popular romantic angle, exciting twists, hectic grand finale, attractive young cast and good title.

REISSUES

Little Dolly Daydream

Sherwood. British (U). Directed by Oswald Mitchell. Featuring Binkie Stewart, Talbot O'Farrell, Jane Welsh. 6,019 feet. Release not fixed.

ADMIRABLE mixture of sentiment, crook-drama and humour built around the story of a fatheriess child of an actress mother who, lost in London, is cared for by a kindly organ grinder. Binkie Stewart, the juvenile star, plays her part with irresistible charm. The supporting cast each contrive to act with merit, while the musical numbers are of the tuneful catchy type to please the audience. Re-edited and trimmed to acceptable footage and of a quality to please patrons of the industrial areas. First reviewed in the KINE. WEEKLY, April 14, 1938.

Gone to the Dogs

Renown. Australian (A). Directed by Ken G. Hall. Featuring George Wallace, John Dobbie and Lois Green. 5,700 feet. Release not fixed.

STORY of Australian dog-racing of the extravagant slapstick variety. George Wallace is versatile and his abilities hold the story together until the showmanlike climax.

Good comedy for the masses with nothing harmful to the juvenile element despite its "A" certificate. Previously reviewed in KINE. WEEKLY, November 14, 1940.

Jail Birds

Sherwood Films. British (U). Directed by Oswald Mitchell. Featuring Albert Burdon, Shaun Glenville, Lorraine Clewes. 6,079 feet. Release not fixed.

SCREEN adaptation of the famous Fred Karno music-hall sketch, and while departing from the original script to bring it up to present-day circumstances, follows the same lines of quick gags, sustained humour, ridiculous situations, slapstick comedy, in fact, all the ingredients for unadulterated amusement. Boisterous entertainment for the masses, trimmed and re-edited to make acceptable footage and exceedingly useful because of its quota value. First reviewed in KINE., December 7, 1939.

A SHORT OF THE WEEK

KINOGRAPH DISTRIBUTORS

**LAND OF CONTRASTS. British (U). 1,425 feet. Release not fixed.*—Travel tour of Switzerland taking in many historical towns, lakes, mountains and sports, and arranged to accentuate the contrasts of this small country of beauty and four languages. With a commentary by Frederick Allen full of interest, but saved from stodginess by many spots of humour and particularly good photography, it will be acceptable in any programme.

* British picture.

THE BLACK SWAN
20th
CENTURY
FOX

A GRAND COMEDY

with a

QUOTA TICKET!!

GEORGE WALLACE

IN

GONE TO THE DOGS

PRODUCED & DIRECTED BY KEN G. HALL

Cert. A **Length 5700 feet**

"8¼ marks."—*C.E.A. Report*

"Safe proposition for Popular Showmen."—*Cinema*

"George Wallace is a first-rate comedian. Good farce entertainment."—*Impartial*

"Actionful plot, wide variety of gags, song and dance interludes. Quota and popular star."

—*Kine Weekly*

RENOWN PICTURES

CORPORATION LIMITED

111a, Wardour Street, W.1

GERRARD 4403-5

MONEY-SPINNERS FROM A.B.F.D.

Top-Liners as Reissues

A NEW series of Trade shows of reissues has been arranged by A.B.F.D. Three established winners from the Ealing Studios are to be shown, starting with "Convoy" on Tuesday, April 6, and followed by "I see Ice" (George Formby) and "Sailors Three." All three pictures count for quota.

Each of the reissues and a new Rin-Tin-Tin, Jun., film "Fangs of the Wild," will be shown at Studio One on the following dates:—

Tuesday, April 6, 11 a.m., "**Convoy**" (Clive Brook).

Wednesday, April 7, 11 a.m., "**I See Ice**" (George Formby).

Thursday, April 8, 11 a.m., "**Sailors Three**" (Tommy Trinder).

Friday, April 9, 11 a.m., "**Fangs of the Wild.**"

"Convoy," starring Clive Brook and John Clements, produced by Michael Balcon and directed by the late Pen Tennyson, is an eventful film of the dangers faced and hazards overcome by a British convoy. It is a history-making entertainment plus thrilling authenticity. Edward Chapman and Judy Campbell contribute excellent support to the principals.

Ice Hockey Fun

Next to be screened is George Formby's money-spinning "I See Ice," in which Formby is assisted by Kay Walsh, Betty Stockfeld, Cyril Ritchard and Garry Marsh. It is a Basil Dean production, directed by Anthony Kimmins. It sparkles with mirth and music, and the atmosphere and fast action of ice-hockey provides George with an admirable medium for his inimitable brand of fun.

"Sailors Three"

Ealing Studios also present Tommy Trinder in "Sailors Three," the third reissue, with Claude Hulbert and Michael Wilding. Produced by Michael Balcon and directed by Walter Forde, the film is "a first-rate comedy bet for the masses and the family," to quote an earlier review. Tommy and his colleagues are seen as three irrespressible bluejackets.

A New Offering

A.B.F.D. have a fourth Trade show set for a new offering, "Fangs of the Wild," a refreshing, open-air film, featuring Rin-Tin-Tin, Jun., a grandson of the famous canine star of earlier pictures. The story concerns a series of mysterious thefts of pedigree animals from silver fox farms and Rin-Tin-Tin, Jun.'s, successful collaboration with his detective master in capturing the crooks. "Fangs of the Wild" is notable for its magnificent scenery, novel backgrounds and the engaging sagacity of Rin-Tin-Tin's worthy successor.

Clive Brook in CONVOY (A.B.F.D.)

TRADE SUPPORT OF FILM BALL

Stars and Producers at Gala Show

The Film Ball at Grosvenor House on Friday, April 16, promises to be one of the brightest social occasions yet held in connection with the war effort. Sponsored by the Allied Services Entertainment Association, the ball is being held in aid of our Fighting Services and the Merchant Navy.

As a gesture of reciprocity for the co-operation of the Services in film production, front-rank British stars and producers have promised full co-operation. Among the stars who already have promised to be present are Anna Neagle, Rosamund John, Joyce Howard, James Mason, Hugh Williams, Ben Lyon, Bebe Daniels, Tommy Trinder and, if circumstances permit, Leslie Howard. Studio executives who will also attend are Doc. Solomon and Herbert Wilcox, and many of the studio units are making up tables.

The dancing will be looked after by the augmented Army Orchestra and the R.A.F. "Sky Rockets"; there will be two B.B.C. compères—David Miller for the evening show and Raymond Glendenning, who is looking after the outside broadcast that has been specially arranged. An outstanding cabaret has been fixed, including the well-known Army Unit show called "Stars in Battledress."

Tickets are 30s., obtainable from Keith Prowse and Grosvenor House.

Alleged Thefts from Kinema

Eleanor Ashworth, employed by the Avon Cinema Co., Ltd., proprietors of the Forum Kinema, Bath, was bound over for six months last week by the local magistrates for stealing towels, fruit dishes, a tea basin, tea cups and saucers, value together 14s.

Police evidence showed that the towels, which had been washed, were found at defendant's home. Ashworth pleaded guilty.

Defendant was required to pay 5s. special costs and court fees.

The case against Lilian Coates, also employed by the Avon Cinema Co., who was accused of stealing a hair-brush, value 4s., was dismissed.

arold Lloyd Produce r Columbia

ILM OF MODERN TURKEY

of the biggest money- inning stars of silent days, Lloyd, famous for his tacled comedies, has been by Columbia as a producer, s reported to be lining up a ntic comedy for imminent uction.

rrent news from Columbia also rts that Cary Grant will play lead in "Concertina," an nal story which concerns four rations in an American family, the part that the love of rica plays in their lives.

icipation

salind Russell's first picture wing the birth of her baby will 'Ten Per Cent. Women," a dy story of a theatrical agency. ans are being rushed to film original story, "Constanti- e," a tale of modern Turkey. ywood impressions are that indications in the news point he likelihood of that section of world being the next sphere of n in the war," so the film is g produced in anticipation of nt history.

lumbia are to hand out parts ne of its most promising con- players in a film which is titled "Nine Girls."

ng important stories recently ht is "Night Fighters," by Beverley-Giddings, a member e British M. of I. in Washing- Five top male stars will ar in the film. Production on ge scale is planned.

EXHIBITOR PAYS £10

mmoned at Willesden Police Court ffences against the kinematograph tions, Vincent Joseph Wareing, of bledon, proprietor of the Picardy na, Harlesden High Street, was a total of £7 with £3 3s. costs.

pleaded guilty to failing to see that door to the projection apparatus sure was kept shut, not guilty to g to see that the rewinding-room was kept closed, and not guilty to g to abstain from any act which likely to cause fire or was not nably necessary for the purpose of tion in that a second projector was ming and left unattended.

as stated that when the kinema sited there was an adult and 79 n in the house. Both the doors projection and rewinding rooms wedged open, and an operator was g a film on to one projector while er was running unattended. A d operator who should have been arrived after the inspector.

r the defence it was stated that Mr. eing was not at the kinema at the and the second operator was delayed his way to the kinema. As a film not been changed on to the second ector there was no danger in keeping nning.

bert Honeyman, who has been man- of the Edinburgh, Salisbury for last six years, has joined Gaumont- ish. He is at present assisting es Auld at the New, but is to be ng as relief manager this summer.

eter Methven, retired city firemaster, ow assistant manager at the New oria to J. T. M'Dougall.

Bonita Granville and Tim Holt in HITLER'S CHILDREN (RKO-Radio)

GOVERNMENT'S FILM ADVISER

In the House of Commons, on Tuesday, Major Lyons asked the Chancellor of the Exchequer who was the chief adviser on kinematography to His Majesty's Government, the date of his appointment and his qualifications for the position.

Sir Kingsley Wood said that the post of Government kinematograph adviser was at present held by Mr. Hughes-Roberts, who was appointed to it on May 6, 1934. His qualifications were his experience and knowledge of the requirements of Government Departments in kinematograph matters and of the technique and practice of the Kinematograph Industry bearing on these requirements.

MOSS EMPIRES' PROFITS INCREASE

£100,000 Up

MOSS EMPIRES recommend a final dividend of 2½ per cent. on the ordinary stock, making 12½ per cent. for the year, against 10 per cent. Gross profits for 1942 were £334,139, against £237,805 in 1941. With £49,679 brought in, the total available amounted to £383,818, against £271,083.

Debenture interest is approximately the same at £22,105, but income tax and E.P.T. are both higher, the former at £78,593, against £55,201, and E.P.T. at £124,235, in comparison with £49,600.

Directors' fees and expenses come out at £6,018, as against £6,524; other charges £7,703 (£12,083), and depreciation £19,483 (£20,639).

After these deductions the net profit comes out at £76,004, compared with £57,266, and after payment of the dividends the balance forward is £45,325.

Elite, Kingston

Profit of Elite Picture Theatre (Kingston-on-Thames) for 1942, after payment of N.D.C., amounted to £4,385. After allowing £4,307 as provision for current and future income-tax, and payment of preference and ordinary dividends of £2,364, the carry-forward is reduced from £13,473 to £11,192.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	64/-	+ -/3
Assoc. Brit. Pic. Corp. 5/- Ord.	15/9	—
,, 6% Pref.	24/6	— -/3
,, 5% Debs.	£103	—
A.P.P.H. Ord.	19/9	—
Brit. & Dom. Films £1 ..	3/3	— -/4½
Brit. Lion Pref. Ord. ..	9/7½	— -/4½
Capital Prov. News 5/- ..	4/-	—
Cine. Television Dfd. (6d.)	5/3	—
Dufay-Chromex 5/- Ord.	4/7½	+ -/6½
Gaumont British Ord. 10/-	15/6	— 1/3
,, "A" Ord.	7/6	— -/7½
,, 5½% 1st Pref. ..	20/3	+ -/3
,, 4½% New Debs. ..	£102	—
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102¾	—
Mde. Tussaud 1/- Def. ..	1/6	— -/¾
,, £1 Prefd. Ord. ..	15/-	+ -/3
Moss Empires £1 Ord. ..	34/7½	— -/4½
,, £1 Cum. Pref. ..	20/3	+ -/3
Odeon 5/- Ord.	16/9	—
,, 6% Pref.	21/-	+ -/3
Odeon 5% Debs.	£103½	— 15/-
P.C.T. 7½% Ptg. Pf. Ord.	31/9	+ -/3
,, Cum. "A" Pref. £1	27/1½	— -/3
,, Cum. "B" Pref. ..	27/6	— -/6
,, Const. 7% Pref. ..	25/9	— -/3
Sound City (Films) 6% Pref.	7/1½	—
Stoll Th. Corp.	10/6	+ -/3
Twentieth Cent. Ord. ..	1/3	—
,, 6% Pref.	3/6	+ -/3
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	23/-	+ -/3
,, 2nd Pref.	21/6	+ -/6
Scophony (5/-)	2/10½	— -/1½

£1 shares unless otherwise stated.

REACTION IN G.-B. SHARE PRICES

THE feature in the kinema share market during the past week was a reaction in Gaumont-British ordinary issues on the denial of amalgamation rumours by J. Arthur Rank. The 10s. ordinary fell 1s. 3d. to 15s. 6d., and the "A" ordinary 7½d. to 7s. 6d.

Elsewhere the tendency was irregular.

Among the other big groups A.B.P.C. ordinary were steady at 15s. 9d., and Odeons at 16s. 9d., P.C.T. was easier, apart from the 7½ per cent. preferred ordinary, which rose 3d. to 31s. 9d.

Some profit-taking following the issue of a satisfactory report brought Moss Empires ordinary back to 34s. 7½d., a decline of 4½d. But the preference were 3d. harder at 20s. 3d.

British and Dominions Films lost 4½d. at 3s. 3d., and British Lion preferred a similar amount at 9s. 7½d.

There was further considerable activity in Dufay-Chromex, which advanced 6½d. to 4s. 7½d. Stoll Theatre Corporation were being bought again and advanced 3d. to 10s. 6d. Twentieth Century 6 per cent. pref. gained 3d. at 3s. 6d. There were active dealings in Scophony, although on balance the 5s. shares were 1½d. easier at 2s. 10½d.

The departure from the Birmingham Branch of Columbia Pictures of Despatch Manager **D. Cartwright** for the Navy has been followed by promotion coming to **Mr. McCracken,** of the Belfast Branch, where he has been assistant despatch manager.

Leslie Lancaster has taken over the managership of Odeon, Burnley, in succession to W. Garlick, who has returned to manage the kinema at Guidebridge, Ashton-under-Lyne. Mr. Lancaster has held positions at Guidebridge, Bristol, Leeds, Newcastle, Bradford, Bolton, Blackpool, Halifax Chorley, Morecambe and Cleveleys.

Company Notes and News

NEW COMPANIES

Black Star Film Productions, Ltd.—Registered January 13. Capital £100 in 100 shares of £1 each. Film producers, etc. The directors are: Gordon W. Land "Champions," Offington Drive, Worthing, Sussex; Chas. T. de Jaeger, 34, Onslow Road, Richmond, Surrey; Muriel Segal, 155, Cliffords Inn, Fleet Street, E.C.4. Solicitors: G. Mervyn Heap and Co., W.1. Registered office: 92, Wardour Street, W.1.

Holborn Productions (London), Ltd.—Registered March 17. Capital £1,000 in 1,000 shares of £1 each. Theatre and kinema proprietors. Peppino Santangelo (permanent managing director), of Cliffe Lodge, Cliffe, Hotham, E. Yorks, is named as director. Secretary: G. H. Baker. Registered office: 82, King William Street, E.C.4.

Neale Entertainments, Ltd.—Registered March 19. Capital £2,000 in 2,000 shares of £1 each. Kinema and amusement proprietors. The directors are: John E. Neale, Brenda A. Neale and Margaret Neale, all of 2, Leamington Road, Coventry. Registered office: 1, Broomfield Road, Coventry.

MORTGAGES AND CHARGES

Odeon Properties, Ltd.—Two mortgages dated March 3, 1943, supplemental to £3,500,000 first debenture dated August 25, 1942, charged on (a) under lease of car park at Dulwich, and (b) Odeon Cinema, Reading. Holders: Branch Nominees, Ltd.

SATISFACTIONS

British Acoustic Films, Ltd., 142-150, Wardour Street, W.1.—Satisfaction in full on March 11, 1943, of first and second series of debentures authorised by resolutions of December 20, 1934, and November 19, 1935, securing in all £200,000.

Plaza Crosby, Ltd., 1-3, Stanley Street, Liverpool.—Satisfaction (1) to the extent of (a) £1,500 on March 3, 1943, and (b) £2,500 on March 8, 1943, of first debentures authorised October 30, 1939, and registered November 6, 1939; (2) to the extent of (a) £900 on March 2, 1943, (b) £800 on March 3, 1943, (c) £4,400 on March 5, 1943, and (d) £500 on March 8, 1943, of second debentures authorised March 20, 1940, and registered April 9, 1940, and (3) to the full extent of £200 on March 8, 1943, of third debentures authorised March 20, 1940, and registered April 9, 1940.

Regal (Tring), Ltd., 89, Cornwall Street, Birmingham, 3.—Satisfaction in full on March 10, 1942, of mortgage to Midland Bank, Ltd., dated March 31, 1936. (Notice filed February 25, 1943.)

At Merton Park a film sponsored by the British Council is being made dealing with the subject of Broadcasts in Schools. It is to be called "Beyond Four Walls." The script is by Harold Purcell—himself an ex-schoolmaster.

As the outcome of his appeal to patrons who witnessed the Noel Coward film, "In Which We Serve," at the Beau Nash, Bath, Manager A. H. Wootten was able to send 62 bound volumes, 36 paper-covered books and 57 assorted weekly papers to the Royal Naval War Libraries, and, in addition, £2 13s. 6d., half the proceeds of a competition.

Andrew Connell, who was manager of the New Victoria from its opening in 1930 till he joined the R.A.F., has now attained the rank of Squadron-Leader.

Jack Evans, assistant manager-organist at the Leicester City Cinema, has taken up a similar post at the Gaumont Palace, Birmingham.

L.A.C. Jim Warn (21), of Whalley Road, Clayton-le-Moors, now serving with the R.A.F., was, before joining up, operator the Ritz, Accrington.

TRADE SHOW OFFERS—MAR., 1943

Title.	Renter.	Running time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Amazing Mrs. Holliday, The	G.F.D. (Universal)	98 min.	U	8,790 ft.	Deanna Durbin, Edmund O'Brien	Excellent general booking. Great for the family...	Mar. 25, 1943	April 26, 1943
Arizona Bound	Pathe	57 min.	U	5,133 ft.	Buck Jones, Tim McCoy ...	Useful support for most halls. Good for youngsters	Mar. 25, 1943	May 17, 1943
Bells of Capistrano ...	British Lion ...	73 min.	U	6,543 ft.	Gene Autry, Smiley Burnette...	Good general programmer. Great for the kids ...	Mar. 18, 1943	Not Fixed
†Black Swan, The ...	20th Century-Fox	83 min.	A	7,375 ft.	Tyrone Power, Maureen O'Hara	Excellent general booking. Should thrill the youngsters	Mar. 18, 1943	June 14, 1943
China Girl	20th Century-Fox	96 min.	A	8,615 ft.	Gene Tierney, George Montgomery.	Title and star adventure fare mainly for the unsophisticated. Hardly for youngsters	Mar. 11, 1943	May 3, 1943
City of Silent Men ...	Pathe	63 min.	A	5,702 ft.	Frank Albertson, June Lang ...	Good average programmer. Nothing to harm juveniles	Mar. 25, 1943	April 26, 1943
*Desert Victory ...	G.F.D.... ...	60 min.	U	5,400 ft.	Eighth Army, Royal Navy, R.A.F.	Outstanding documentary for all classes, family included	Mar. 11, 1943	Mar. 15, 1943
*Dummy Talks, The ...	Anglo-American	—	—	7,682 ft.	Jack Warner, Claude Hulbert	Good novelty proposition for the industrial and provincial masses. Safe for youngsters	Mar. 18, 1943	Not Fixed
Everything Happens to Us	G.F.D. (Universal)	61 min.	U	5,465 ft.	The Ritz Brothers, Jane Frazee	Reliable support feature. Good for youngsters ...	Mar. 18, 1943	April 26, 1943
Flying Tigers	British Lion ...	96 min.	A	8,800 ft.	John Wayne, John Carroll ...	Excellent general booking. Safe for youngsters	Mar. 11, 1943	Mar. 29, 1943
*Get Cracking	Columbia ...	95 min.	U	8,604 ft.	George Formby, Edward Rigby	Excellent light booking for the masses and family	Mar. 25, 1943	May 3, 1943
*Happidrome	M-G-M ...	88 min.	U	7,895 ft.	Harry Korris, Robbie Vincent	Worthwhile star and quota proposition for the industrials and youngsters	Mar. 18, 1943	June 7, 1943
He's My Guy	G.F.D. (Universal)	65 min.	U	5,879 ft.	Irene Hervey, Dick Foran ...	Very ordinary second. Safe for the family	Mar. 11, 1943	April 5, 1943
Hi, Buddy	G.F.D. (Universal)	68 min.	U	6,119 ft.	Dick Foran, Harriett Hilliard	Good popular programmer. Good for youngsters	Mar. 18, 1943	Mar. 29, 1943
House of Mystery ...	G.F.D. (Universal)	63 min.	A	5,712 ft.	Bela Lugosi, Lionel Atwill ...	Title and star creepy for the industrial element. Definitely not for youngsters	Mar. 25, 1943	April 19, 1943
I Married a Witch ...	United Artists	76 min.	A	6,800 ft.	Fredric March, Veronica Lake	Excellent novelty booking. Should not harm youngsters	Mar. 25, 1943	Not Fixed
Jacaré	United Artists	64 min.	U	5,881 ft.	James M. Donaldson, Miguel Rojinsky	Good second for most halls. Sound for juveniles	Mar. 25, 1943	Not Fixed
Man and His Mate ...	United Artists	75 min.	A	6,879 ft.	Victor Mature, Carole Landis...	Star and title booking for the uncritical. Nothing to harm youngsters	Mar. 25, 1943	Not Fixed
Man on America's Conscience, The	M-G-M ...	103 min.	U	9,301 ft.	Van Heflin, Ruth Hussey ...	Outstanding booking, particularly for high-class halls. Safe for the family	Mar. 18, 1943	Not Fixed
Man Without a Conscience, The	Pathe	62 min.	A	5,700 ft.	Jean Parker, Ricardo Cortez...	Good general programmer. Hardly suitable for youngsters	Mar. 25, 1943	May 3, 1943
Mashenka	S.W.N.F.A. ...	90 min.	—	approx. 8,000 ft.	Valentina Karaveyeva, M. Kuznetzov	Very good specialised hall booking	Mar. 25, 1943	One copy only.
Money for Jam	G.F.D. (Universal)	81 min.	U	7,250 ft.	Bud Abbott, Lou Costello ...	Excellent comedy booking for all classes, family included	Mar. 18, 1943	May 10, 1943
No Time for Love ...	Paramount ...	85 min.	U	7,716 ft.	Claudette Colbert, Fred MacMurray	Very good light booking. Safe for the family ...	Mar. 25, 1943	May 10, 1943
Off the Beaten Track	G.F.D. (Universal)	60 min.	A	5,410 ft.	The Ritz Brothers, Carol Bruce	Attractive second for the industrials. Safe for youngsters	Mar. 18, 1943	April 5, 1943
Over My Dead Body ...	20th Century-Fox	68 min.	A	6,117 ft.	Milton Berle, Mary Beth Hughes	Moderate second. Not for youngsters	Mar. 4, 1943	May 24, 1943
Quiet Please, Murder	20th Century-Fox	70 min.	A	6,304 ft.	George Sanders, Gail Patrick ...	Good crime booking for most halls. Hardly for youngsters	Mar. 4, 1943	May 3, 1943
Romance on the Range	British Lion (Republic)	62 min.	U	5,627 ft.	Roy Rogers, Gabby Hayes ...	Very good support for the industrial element and youngsters	Mar. 25, 1943	Floating
Secrets of the Underground	British Lion (Republic)	71 min.	U	6,366 ft.	John Hubbard, Virginia Grey...	Sound popular programmer. Nothing to harm youngsters	Mar. 18, 1943	Not Fixed
Shadow of a Doubt ...	G.F.D. (Universal)	108 min.	A	9,715 ft.	Teresa Wright, Joseph Cotten	Outstanding crime booking. Hardly suitable for youngsters	Mar. 18, 1943	May 3, 1943
*Silver Fleet, The ...	G.F.D. ...	88 min.	U	7,883 ft.	Ralph Richardson, Googie Withers	Excellent general booking. Great for the family	Mar. 4, 1943	Mar. 15, 1943
Silver Queen	United Artists	81 min.	A	7,274 ft.	George Brent, Priscilla Lane ...	Good programmer for the populars. Nothing to harm youngsters	Mar. 4, 1943	Mar. 5, 1943
Social Enemy No. 1 ...	Anglo-American	74 min.	A	6,800 ft.	Leon Ames, Luana Walters ...	Problem proposition mainly for industrial halls. Definitely not for youngsters	Mar. 4, 1943	Mar. 22, 1943
Spider Returns, The ...	Columbia ...	85 min.	A	7,724 ft.	Warren Hull, Mary Ainslee ...	Reliable support for industrial audiences. Safe for the kids	Mar. 25, 1943	Not Fixed
Star Spangled Rhythm...	Paramount ...	100 min.	U	9,020 ft.	Betty Hutton, Victor Moore ...	Excellent novelty booking. Great for the troops and youngsters	Mar. 11, 1943	April 12, 1943
Three Hearts for Julia	M-G-M... ...	90 min.	A	8,092 ft.	Ann Sothern, Melvyn Douglas	Good star comedy booking. Safe for the family	Mar. 11, 1943	May 31, 1943
Time to Kill	Fox	min.	A	5,477 ft.	Lloyd Nolan, Heather Angel ...	Very good support. Nothing to harm youngsters	Mar. 4, 1943	June 7, 1943
Undercover Man, The	United Artists	68 min.	U	6,162 ft.	William Boyd, Andy Clyde ...	Star and series booking for the unsophisticated ...	Mar. 25, 1943	Not Fixed

*Variety Jubilee ...	Butcher ...	92 min.	U	8,243 ft.	Reginald Purdell, Leslie Brook	Capital star and novelty booking for all classes, family included	Mar. 4, 1943	Not Fixed
When Johnny Comes Marching Home	G.F.D. (Universal)	74 min.	U	6,634 ft.	Allan Jones, Gloria Jean ...	Good title and star musicale for the masses and family	Mar. 18, 1943	May 31, 1943
*When We Are Married	Anglo-American	90 min.	U	8,700 ft.	Sidney Howard, Lloyd Pearson	Excellent comedy booking for all classes, the family included	Mar. 18, 1943	Not Fixed
Youth on Parade ...	British Lion (Republic)	73 min.	U	6,526 ft.	John Hubbard, Ruth Terry ...	Fair average programmer. Should appeal to youngsters	Mar. 18, 1943	Mar. 29, 1943

REISSUES

*Elephant Boy	Anglo-American	80 min.	U	7,300 ft.	Sabu, Walter Hudd	Good general booking. Thrills for the family ...	Mar. 11, 1943	Floating
Minstrel Carnival (originally entitled "Kentucky Minstrels.")	New Realm ...	74 min.	U	6,711 ft.	Douglas Montgomery, Evelyn Venable	Sound general supporting feature. O.K. for juveniles	Mar. 4, 1943	Floating
*Please Teacher ...	I.F.R.	75 min.	U	6,961 ft.	Bobby Howes, Rene Ray ...	Good second feature booking for all family halls ...	Mar. 4, 1943	Immediate
*Sanders of the River	Anglo-American	97 min.	U	8,764 ft.	Paul Robeson Leslie Banks ...	Good reissue, particularly for family and juvenile audiences	Mar. 4, 1943	Floating
*Spellbound	I.F.R.	66 min.	A	6,002 ft.	Derek Farr, Vera Lindsay ...	Not for youngsters or family halls, but useful for its quota value	Mar. 4, 1943	Immediate
*Storm in a Teacup ...	Anglo-American	86 min.	A	7,894 ft.	Vivien Leigh, Rex Harrison ...	Exceedingly good for all classes. "A" certificate means no ban to the family	Mar. 11, 1943	Floating
Yesterday's Hero ...	I.F.R.	64 min.	U	5,950 ft.	Mickey Rooney, Ann Nagel ...	Excellent second feature for the family. Boys and girls especial fare	Mar. 4, 1943	Immediate

WHAT'S RELEASED IN APRIL, 1943

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	"Kine." Review Date.
APRIL 5	Daring Young Man, The	Columbia	F. 6042	70	U	6,544	Joe E. Brown, Marguerite Chapman	Jan. 21, 1943
,,	Dr. Gillespie's New Assistant ...	M-G-M	F. 6067	88	A	7,897	Lionel Barrymore, Van Johnson	Jan. 28, 1943
,,	He's My Guy	G.F.D. (Universal) ...	F. 6224	65	U	5,879	Irene Hervey, Dick Foran	Mar. 11, 1943
,,	Great Gildersleeve, The	RKO-Radio	F. 6148	62	U	5,621	Harold Peary, Jane Darwell	Feb. 18, 1943
,,	Immortal Sergeant	20th Century-Fox ...	F. 6110	91	A	8,163	Henry Fonda, Maureen O'Hara	Feb. 4, 1943
,,	Night for Crime, A	Pathe	F. 6087	73	A	6,676	Glenda Farrell, Lyle Talbot	Feb. 4, 1943
,,	Off the Beaten Track	G.F.D. (Universal) ...	F. 6229	60	A	5,410	The Ritz Bros., Carol Bruce	Mar. 18, 1943
,,	*Operational Height	Butcher	Br./E. 112	34	U	3,010	———	Feb. 11, 1943
,,	*To-Morrow We Live	British Lion	Br./Dr. 5973	85	U	7,669	John Clements, Godfrey Tearle	Dec. 3, 1942
APRIL 12	Anchor, The	Columbia	F. 6051	57	U	5,200	Bill Elliott, Linda Winters	Jan. 14, 1943
,,	Cat People	RKO-Radio	F. 6147	72	A	6,544	Simone Simon, Kent Taylor	Feb. 18, 1943
,,	Ice Capades Revue	British Lion-Republic ...	F. 6066	80	U	7,163	Ellen Drew, Richard Denning	Jan. 28, 1943
,,	Journey for Margaret	M-G-M	F. 6024	81	A	7,276	Robert Young, Laraine Day	Jan. 14, 1943
,,	Katina	20th Century-Fox ...	F. 5956	80	U	7,135	Sonja Henie, John Payne	Dec. 3, 1942
,,	Phantom Killer	Pathe	F. 6089	60	A	5,483	Joan Woodbury, Dick Purcell	Feb. 4, 1943
,,	Star Spangled Rhythm	Paramount	F. 6178	100	U	9,020	All Star Cast	Mar. 11, 1943
APRIL 19	Andy Hardy's Double Life ...	M-G-M	F. 6146	92	U	8,281	Mickey Rooney, Lewis Stone	Feb. 18, 1943
,,	Casablanca	Warner	F. 6026	103	U	9,225	Humphrey Bogart, Ingrid Bergman	Jan. 14, 1943
,,	Flying With Music	United Artists	F. 6023	45	U	4,173	Marjorie Woodworth, William Marshall	Jan. 7, 1943
,,	House of Mystery	G.F.D. (Universal) ...	F. 6245	63	A	5,712	Bela Lugosi, Lionel Atwill	Mar. 25, 1943
,,	Jungle Siren	Pathe	F. 6088	65	A	5,988	Ann Corio, Buster Crabbe	Feb. 4, 1943
,,	Seven Miles from Alcatraz ...	RKO-Radio	F. 6126	62	A	5,589	Bonita Granville, James Craig	Feb. 18, 1943
APRIL 26	Amazing Mrs. Holliday, The ...	G.F.D. (Universal) ...	—	98	U	8,790	Deanna Durbin, Edmund O'Brien	Mar. 25, 1943
,,	Cargo of Innocents	M-G-M	F. 6160	109	A	9,802	Robert Taylor, Charles Laughton	Feb. 25, 1943
,,	City of Silent Men	Pathe	—	63	A	5,702	Frank Albertson, June Lang	Mar. 25, 1943
,,	Everything Happens To Us ...	G.F.D. (Universal) ...	F. 6246	61	U	5,465	The Ritz Brothers, Jane Frazee	Mar. 18, 1943
,,	†Springtime in the Rockies ...	20th Century-Fox ...	F. 6057	90	U	8,170	Betty Grable, John Payne	Jan. 21, 1943
,,	Yankee Doodle Dandy	Warner	F. 5787	126	U	11,303	James Cagney, Joan Leslie	Oct. 15, 1942

* A British Picture † In Technicolor

High prai

Daily Mail

"The film 'FLYING TIGERS' tells with 'Wake Island' realism a story of these men. It is great stuff. John Wayne as the leader of the Tigers is magnificent. The excitement of the flying is irresistible."

The Evening News

"A good, virile adventure picture, full of stupendous flying: something to remember when the boys come home for the Easter hols."

Sunday Graphic

"John Carroll gives an attractive performance as the inevitable 'bad boy' of the squadron, and John Wayne is excellent as the 'great guy'—the squadron leader."

Kinematograph Weekly

"The tale, skilfully coloured with a pleasing triangle lover interest, is competently handled by a versatile cast and punctuated with some of the most thrilling scenes of aerial combat seen on the screen.

"Yet, with all its crowded showmanship, it retains the human touch. It does more, it counts the cost of freedom in terms of arresting, thought-provoking, inspiring, popular entertainment. Excellent general booking."

TO-D

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"FLYING TIGERS"

Daily Herald

"Bouquets are certainly deserved by the gallant American Volunteer Group that kept the Burma Road open until absorbed into the R.A.F., after being on Chiang Kai-shek's pay-roll for many months.
"This is a celluloid halo for them.
"As their wise, tough commander, Mr. Wayne convinces, and the thrills and sentiments of the story are first rate."

SUNDAY EXPRESS

"This is an exciting, explosive, perilous story."

News Chronicle

"The thrills are finely contrived, and both John Wayne and John Carroll are admirable in their contrasted styles."

...e

...the exploits of ...TIGERS,' showmen ...of the very first ...ensationalism of its ...ualled in any fictional ...ng detail of the un- ...generous measure of ...of charming romance ...e total is a picture ...ords wherever it may

...ENTERTAINMENT OF PAR- ...AL."

The Daily FILM RENTER and MOVING PICTURE NEWS

"Stirring aerial combats, suspenseful human elements. Commendable acting and direction. EXCELLENT GENERAL BOOKING."

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REPUBLIC PICTURES

Four Important Technicolor Pictures

SPECIALS FROM 20th-FOX

ONE of the most important group of five specials has just reached completion at the 20th Century-Fox studios. They comprise "The Moon is Down," "My Friend Flicka," "Coney Island," "Hello, Frisco, Hello" and "Crash Dive," and, it is claimed, emphasises the accuracy of the company's statement earlier this year that the studio's bigger and biggest pictures were still to come.

Four of these productions are in Technicolor, and all these five potential box-office hits represent the combined creative talents of the finest marquee names, outstanding producers, directors and writers.

Steinbeck's Novel

"The Moon is Down" is the picturisation of John Steinbeck's dramatic novel and play — a thoroughly human story that should appeal to every man and woman, boy and girl. One of the most-lavishly staged productions, it features Sir Cedric Hardwicke, Henry Travers, Lee J. Cobb, Dorris Bowdon and Margaret Wycherly, and will also be one of the most applauded and distinctive screen achievements of the year.

Two Musicolours

Loaded with comedy, romance old and new melodies, and elaborately produced, "Coney Island" and "Hello, Frisco, Hello" are musical spectacles in Technicolor that will come up to the highest expectations of exhibitors, it is claimed by the studio which has set up an amazingly high standard in the past for this type of escapist entertainment.

"Coney Island" co-stars Betty Grable, Glamour Girl No. 1, George Montgomery and Cesar Romero at the head of a large cast, which also includes Charles Winninger, Phil Silvers, Matt Briggs, Paul Hurst and Frank Orth. Alice Faye returns to the screen after an absence of over a year in "Hello, Frisco, Hello," co-starring with John Payne, Jack Oakie and Lynn Bari. The supporting cast of this colourful musical drama of San Francisco's old Barbary Coast is headed by Laird Cregar, June Havoc, Ward Bond, George Barbier and Aubrey Mather.

Surprise Film

"My Friend Flick," also in Technicolor, is described as a delightful and unforgettable escapist picture whose outstanding appeal will make it one of the surprise films of the year. It is based on Mary O'Hara's novel of a boy's love for his horse and features Roddy McDowall, Preston Foster and Rita Johnson.

As for "Crash Dive," the fourth Technicolor picture of this group, this is rated by studio executives as the most magnificent service picture yet to come out of Hollywood. It is a dramatic, inspiring story of submarine training and warfare, and includes "inside" scenes of the sinking of

Continued at foot of column 4

Betty Grable is co-starred with George Montgomery and Cesar Romero in 20-Century-Fox's CONEY ISLAND, lavish Technicolor musical

NEW RKO-RADIO RECORDS

Both in the numbers of bookings taken and box-office receipts recorded the first three months of 1943 is proving to be the most successful period in RKO-Radio's history.

Walt Disney's "Bambi" has grossed high figures in all parts of the country and similar reports are forthcoming on Goldwyn's "Pride of the Yankees" with Gary Cooper.

Meanwhile, following brilliant London showings, "Seven Days' Leave," with Victor Mature and Lucille Ball co-starring, and "The Navy Comes Through," which stars Pat O'Brien, have started their provincial runs with magnificent box-office results.

Generally released on March 1, following a six weeks' run in the West End, "Squadron Leader X" is topping the most confident expectancy of the RKO-Radio executive.

That RKO-Radio will continue this successful period can be gauged by the fact that "Once Upon a Honeymoon," the Ginger Rogers and Cary Grant co-starring vehicle which is to be released on March 29, established brilliant receipts on its screening at the Odeon, Leicester Square, while provincial screenings of the film are likely to be the heaviest of any recent RKO-Radio picture.

Plans are also being formulated for an early release of "Hitler's Children" and "Tarzan Triumphs," two great new subjects which will be Trade shown during April.

RED CROSS FUND CHAMPIONS

On to £10,000,000

More than 12 million men and women are contributing over £75,000 a week to the Red Cross Penny-a-Week Fund. Altogether they have now raised more than £5,250,000.

In view of the increased calls on the Red Cross and St. John, and the recent decision to devote one-quarter of all contributions to aid to Russia, large numbers of contributors have agreed to increase their weekly contributions, and it is hoped that by the end of 1943 the total contributions will have reached £10 millions.

A large proportion of the sum already raised has come from the big industrial and commercial centres throughout the country. The County of London, Britain's biggest industrial centre, has, of course, contributed the highest total to the Fund, £622,867. Then come the following ten towns next in order.

Birmingham (£129,770), Manchester (£95,292), Leeds (£73,886), Liverpool (£67,359), Bristol (£62,283), Newcastle-on-Tyne (£59,315), Leicester (£52,291), Sheffield (£48,566), Bradford (£40,765), Nottingham (£40,542).

Newcastle, by the way, heads the list of the ten towns contributing the largest amount per head of population with 49.02d., followed by Derby (48.75), Huddersfield (47.79), Leicester (47.74), Coventry (40.75), Cardiff (40.27), Leeds (36.05), Bristol (36.01), Nottingham (34.9), Bradford (33.79).

WELCOMED HOME BY THE BENCH

Bert Hoyle Resumes Kinema Job

In granting an application by Bert Hoyle that licences of the Empire and Palace should be transferred back to him from his wife, the Mayor of Haslingden (Ald. A. S. Watson), at the Police Court, on March 23, commented:

"We are glad to see you back after serving your country, and congratulate Mrs. Hoyle on the splendid manner she has carried on during your absence."

Mr. Hoyle has been in the R.A.F. for two years.

The magistrates also agreed to kinema shows at Empire and Palace at 5.45 and 8 p.m. on Good Friday.

U.S. PRAISE FOR "AIR FORCE"

"A Sock Picture of the Year"

IT is claimed that "Air Force" has justified the $2,500,000 to $3,000,000 Warner Bros. spent in its production, according to cables concerning its New York success. Receipts at Hollywood Theatre, Broadway, for the initial three weeks have been from 22 to 25 per cent. higher than "Casablanca" and "Yankee Doodle Dandy," which preceded it in long-run engagements at that house.

The picture's importance both at the box-office and as a new achievement in aerial production has impressed Trade and national newspaper reviewers, whose verdicts are:

According to *Variety*, "it is one of the sock pictures of this or any other year. It will mop up. It is gripping, informative, entertaining, thrilling. It is a heart-throb in celluloid without preaching; it is inspiration without being phoney in its emotions."

"One must see this epic many times to absorb it all," declares the *New York Daily Mirror*. "The action is so furious, the scope so comprehensive, the horizon so limitless that one sees and still cannot grasp in full the racing, roaring, ripping rush of drama, almost unadorned by emotion other than a passion to win the war . . . What is left now for future flying pictures to shoot is a problem for the Industry. This one has swept it all up."

Fritz Kortner to Star

Friz Kortner, famed European stage actor, has been cast for the chief character lead in British Lion-Republic's forthcoming melodrama, "Purple V."

Kortner was for 12 years managing director and star of the Berliner Staats Theatre. With the advent of Hitler he fled to this country, where he appeared in several films, including "Abdul the Damned" (A.B.P.C.), subsequently sailing for Hollywood.

Chester Film Society

Application for an extension has been granted of the music and singing licence of the Tatler, Chester, between the hours of 2.15 p.m. and 4.45 p.m., on each Sunday, for the display of films of educational and cultural value, including those to be shown by the Chester Film Society. The applicant pointed out that the sessions would at no time be connected with commercial showing or profit.

The first show of the Film Society's experimental session of four presentations takes place on April 18, the initial fee being 1s. 6d. The hon. sec. is F. R. Zanker, 37, Overleigh Road.

enemy craft, a shore Commando raid and all the duties of running a submarine. Tyrone Power, in his last appearance for the duration, is starred, with Anne Baxter and Dana Andrews heading the supporting cast which also includes James Gleason, Dame May Whitty and Henry Morgan.

Each one of these attractions, it is asserted by 20th Century-Fox, is rich in entertainment excellence and box-office strength, and will add considerably to the already high prestige of the company.

Joyce Howard with George Robey as the pawnbroker, in the Marcel Hellman production THEY MET IN THE DARK, a romantic-comedy-thriller, directed by Karel Lamac

"Yellow Canary" Canadian Locale

interesting sidelight on war conditions in Canada is aled in current work on Her- Wilcox's "Yellow Canary." e of the principal locales of story is Halifax, Nova Scotia, several long sequences of n are laid in the city's leading , where accommodation is at a premium that all the dors are lined with beds.

hen the accuracy of such a ition in a luxury hotel was tioned, Herbert Wilcox, who rned to this country from da only two months ago, was to vouch for its realism. arently, in Britain we have notion of the war conditions Halifax, which has become a way to the western world since war.

e corridor sequence involved a y tracking shot in a narrow pass—difficult for camera-ace nbaum and his principal tant Roy Sturgess, but santly restful for Richard ne, who plays opposite Anna ie in the leading rôle, and "extras" who occupied the ainder of the corridor beds.

welcome touch of colour, un- ted as it was brilliant, was ded the other day on the set the presence of characters ed in the uniforms of the h-West Mounted Police. The ous scarlet of their uniforms dazzling contrast to the khaki blue Service kit around them a nostalgic reminder of dress orm in pre-war days.

MERTON PARK IN DEMAND

The demand on floor space has caused a waiting list at most studios, but at Merton Park the situation is peculiarly acute owing to the priority demands made by documentary and shorts producers. Indeed it is claimed that the majority of current propaganda and training films sponsored by various Government departments are made at Merton Park.

It is therefore very infrequently that there is floor space available for letting, although the first-class sound and lighting equipment have made the use of the studios particularly desirable to many producers.

Already discussions are taking place with regard to post-war requirements, and it is being considered whether it will be more satisfactory to increase the area of the existing stage or to build additional accommodation on ground behind the present buildings.

NEW REALM PRODUCTION

At Merton Park, where New Realm's comedy enters into the fourth week of production, Director Phil Brandon's eight-year-old child discovery, Adrienne Scott, makes mer debut.

Several well-known boxers, including Ted (Kid) Lewis, have joined the cast and a really realistic fight between C.I.D. men and black market racketeers is to be staged.

Plans are well in hand for the production of a comedy in June, and stories are being read for the third Revnell and West comedy, which goes on the floor in October.

"BEES IN PARADISE" STARTS

Askey's Latest Musical

"BEES in Paradise," the new Gainsborough musical to be directed by Wal Guest, went on the floor at Islington on Monday with Maurice Ostrer in charge of production and Edward Black *producing*.

Arthur Askey stars, and with him are Anne Shelton, Jean Kent, Antoinette Cellier, Ronald Shiner, Peter Graves, Max Bacon, Joy Shelton and Terry Randal. Heading the list of over forty carefully chosen beauties are the Gainsborough contract starlets Virginia Keiley, Iris Lang, Una Shepherd, Sheila Bligh and Pat Owens with Joy Millan, a new discovery claimed to be the "perfect screen blonde" and Valerie Tandy, the Windmill Theatre starlet.

The story, which was written by Marriott Edgar and Val Guest and has tuneful music and lyrics by Manning Sherwin and Val Guest, is a fantasy laid in an imaginary South Atlantic island where Antoinette Cellier as the queen rules a colony of women and runs the island on beehive lines with women all powerful and the few men corralled and kept as drones! Into this "Paradise" comes survivors of an aeroplane crash—Arthur Askey, Ronald Shiner, Peter Graves and Max Bacon.

Their adventures in the island of women, with its curious customs and laws, their reactions to an all-woman world and their love affairs with Anne Shelton, Jean Kent and Pat Owens provide the only four men in a cast of 50 with strong comedy chances.

Val Guest began work on his new musical with a spacious set representing the Queen's throne room in the palace designed by Maurice Carter, who makes his first appearance as Islington art director on this new Gainsborough film. The "beehive" motive of the story has been carried out in the decoration of the sets and also in the glamorous costumes worn by the girls. Antoinette Cellier as the Queen, dressed only in a large bath towel, took the floor for the first shot in the film. Disturbed by the sound of a 'plane overhead while in the bathroom, the Queen rushes into the throne room, calling for the Captain of Guard to put into operation Plan 49, designed to capture any men who may land from the plane!

The unit list is:

Production manager, Fred Gunn; cameraman, Phil Grindrod; art director, Maurice Carter; assistant director, Tommy Thomson; wardrobe, Yvonne Alexander; camera operator, George

Continued at foot of co'umn 4

Rosamund John, one of the seven stars of THE GENTLE SEX (G.F.D.), which is having its world premiere on April 8. She is also star of the current Two Cities film on the nursing profession

"I LOVE TO SING"

Wellesley's Good Progress

A big provincial hotel in war time occupied the entire studio at Riverside. It consisted of the entrance hall, lounge, American bar, restaurant and dance floor, peopled by uniformed visitors of both sexes and a fair sprinkling of civilians.

In this sequence shot by Gordon Wellesley, Vera Lynn is herself, in the character of Anne Martin, in charge of a nursery school in a local munition works. The mood of the incident is romantic, for during dinner Peter Murray-Hill, in the character of the "difficult" John Drover, proposes to Vera to the accompaniment of soft lights and sweet music.

Some of the most ambitious production scenes in "We Love to Sing" will take the floor next week when a full-scale shop in a munition factory will be staged, with the full co-operation of the authorities concerned.

Stevens; stills, George Cannons; continuity, Maisie Kelly, recordist, Micky Hobbs; make-up, Len Garde, hairdressing, Norah Bentley; second assistant director, Ginger Baker; property master; Arthur Rumsey; chief floor electrician, Bob Digby.

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FULL SPEED AHEAD AT EALING

"San Demetrio" on Location

PRODUCTION at Ealing Studios has been in full swing since Will Hay's return, after his recent illness, to resume work on "My Learned Friend." His first day's work entailed some really arduous action on a set built to represent the clock-face on Big Ben. The set is actually twice the size of the original, and the scene in which Will and Claude Hulbert are chased round the clock by a murderer (played by Mervyn Johns) called for a good deal of rough-and-tumble with the accent on the tumble!

Will, although obviously still feeling the strain of his illness, went through his paces with great zest, even when several retakes were called for by director Basil Dearden.

"San Demetrio—London"

Director Charles Frend and the rest of the San Demetrio unit have been busy on location in Wales. It is expected that "San Demetrio" will take the floor on April 12.

The picture is Michael Balcon's tribute to the Merchant Navy. It tells the epic story of the oil tanker which, set ablaze by the German pocket battleship *Von Scheer* in the famous *Jervis Bay* action of November, 1940, was reboarded by her crew who fought the flames and brought their precious cargo safely to port. Realism throughout is the keynote of the film. Chief-engineer Charles Pollard, who won the O.B.E. for his part in the rescue—he was the man who got the tanker to go again—is acting as technical supervisor on the film.

Air Vice Marshal Yanoussek (Czecho-Slovakia), Squadron Leader Peter Russell, and Lady Craven, photographed on the lot at Denham between shots of THE DEMI-PARADISE, with author-producer Anatole de Grunwald, director Anthony Asquith and leading lady Penelope Dudley Ward

Celebrities at Elstree

UNIQUE STRAND FILM

Jack Hylton, through whose efforts the London Philharmonic Orchestra was able to keep going after the war started, is the latest capture in Strand's "Battle for Music."

Donald Taylor, who is producing, reports that he has also been able to persuade J. B. Priestley to appear in a reconstruction of his famous appeal for the L.P.O. These are additions to a distinguished list of celebrities that include Sir Adrian Boult, Dr. Malcolm Sergeant, Constant Lambert, Warwick Braithwaite, Moisewitsch, Eileen Joyce, Florence Austral, Muriel Brunskill, Percy Hemming, Robert Easton and film players Mavis Claire, Hay Petrie, Dennis Wyndham and Joss Ambler.

With the switch in production at British National, Strand have been able to take over the studios until John Baxter is ready to move in with "The Shipbuilders." Meanwhile, production on "The Canon in Residence" has been postponed, although B.N. have secured an option on the services of John Harlow, who will make a subject for the company before the year is out.

Oswald Mitchell has been loaned by British National to make a comedy, in which Hay Petrie is to be featured for Strand, and work on this subject, which Donald Taylor will also produce, starts during the week. A further Strand subject will be made as a feature-length story of the tanks early this month.

The Hiscotts have completed "A Touch of Nature," finishing right on schedule on Saturday last, and after another trip to Glasgow and Clydeside, John Baxter moves in to make his eagerly awaited story of the shipbuilding industry.

Plans are also complete for a new Lucan and McShane comedy, which Oswald Mitchell will make. A number of subjects are under consideration for this newest "Old Mother Riley," but the popular stage, screen and radio couple are so full up with engagements that work cannot be started until next August.

Anglo-American Collaboration

Script writers Edward Dryhurst and Kay Struby are at present working, with official blessing, on a film treatment based on American Army life in England. Dryhurst, who recently did a very good job on "Flying Fortress," was Hollywood trained, and knows America well. Kay Struby was one of America's leading women scenarists, who has been working in this country since she married Gordon Wellesley and was responsible for the script of "The First of the Few."

SOVIET SHIP LAUNCHED IN DENHAM SHIPYARD

The launching of a ship destined for Russia, one of the highlights of author-producer Anatole de Grunwald's story, occupied most of the week on the lot at Denham, where "The Demi-Paradise" is being produced.

The platform and slipway of a great English shipyard, where the ship, an ice-breaker, has been built, were erected on the lot across the lake at Denham, and the launching, which is the climax of the story, is one of the most moving episodes in the film.

The high platform was packed with people, which included the principal artistes who appear in the film: Ivan (Laurence Olivier), Runalow, the shipbuilder (Felix Aylmer), Ann (Penelope Dudley Ward), Tom (Jack Watling), Mr. Tisdall, Ann's father (George Thorpe), Mrs. Tisdall (Marjorie Fielding), Aunt Winnie (Edie Martin), Miss Ventnor (Margaret Rutherford), Mrs. Stanton (Muriel Aked), Christie, Ivan's rival for Ann's affections (Guy Middleton), and the Russian delegate (A. Chesnakov).

Below them a crowd of shipyard workers and sightseers sent up a roar of cheers as the bottle crashed against the bows of the vessel they had worked day and night to complete for our Russian allies.

Outdoor shots such as these are always tricky, and if the crowd were enjoying themselves on terra-firma, director Anthony Asquith, lighting expert Bernard Knowles, camera operator Cyril Knowles and his crew, occupied precarious positions on a huge rostrum which rose above the platform and towered almost into the sky to obtain the shots required.

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EXPERTS O.K. TWO CITIES' HOSPITAL SET

SHOOTING last week on the Two Cities' nursing film was centred on hospital sequences, in which Stewart Granger, leading man to Rosamund John, made his first appearance as a young factory owner who is severely injured in an explosion and brought to the hospital as patient.

From the technical viewpoint some of these scenes are extremely tricky, and rehearsals, with Leslie Howard supervising, took place under the eye of medical experts who commended the dressing of these ward scenes by Sydney Sidaway. In these sequences Googie Tearle also made a first appearance on the set as a distinguished surgeon, who was responsible for getting the heroine into this particular hospital.

After a brief examination of the patient, Tearle orders him to be prepared for the operating theatre. It was extremely interesting to watch how perfectly Rosamund John and those acting with her in this particular scene had learned correct procedure.

The public will see, too, how Miss went on in the hospitals even during the blitz. Some time later the patient is brought into the ward again from the operating theatre and put to bed; sandbags are carefully piled behind his head. Redmund John, who is in charge of the case, and Sophie Stewart are placing the screen round the bed when the siren goes. Heavy gunfire and exploding bombs and the removal of other patients to safety have no effect on her as she keeps her long vigil throughout the night. Though advised by her superior, Joan Maude, to go down to the shelter, she quietly says she will remain with the patient, whose condition does not permit him to be moved, and she stays.

Tommy in Tudor Times

Old London Town, with cobbled alleyways, timbered buildings leaning over narrow streets and the massive fortress of the Tower of London looming above the roof tops, will be this week's background for Tommy Handley's adventures in "Time Flies," which Edward Black is producing for Gainsborough at Shepherds Bush, Walter Forde directing and Maurice Ostrer in charge of production.

Hurled back through Time in a machine which they thought was a photo, Handley, Evelyn Dall, George Moon and Felix Aylmer make a crash landing on the outskirts of Elizabethan London. It was Handley's publication this week to make an early morning entry into the Tudor city and try to raise some refreshment from what he thinks is a roadhouse. The cultural effect of Elizabethan curse a real watchman calling the hour and a squad of Beefeaters who arrest him convinced Handley that he is not in 1941 as he thinks, but actually 0 years back in Time.

Walter Forde this week has covered some crazy episodes, notably the spectacle of Handley teaching the curious Elizabethans a Red Indian war dance just to convince them that he comes from America.

TOP-LINERS SIGNED BY REPUBLIC

British Lion Releases

THE colour of things to come is becoming progressively more rosy at the Republic Studios, where numbers of notable new names have been added to the payroll.

Jean Archer and Marjorie Lord, well-known Broadway stage players, have been secured for the romantic leads in "Shantytown." This same picture will give a big chance to gilt-haired, golden-voiced Mary Lee, 18-year-old Republic discovery, who will sing three hit numbers by the Gus Kahn-Isham Jones team, and one enchanting new melody by Jule Styne and Kim Gannon called "On the Corner of Sunshine and Main." If only for Miss Lee's sake, the Studios hope that the lights come back again soon, for Mary's name is heading fast towards where the lights used to be.

Robert North is another new Republic acquisition, an impresario in vaudeville when the Can-Can was a new act. North has been called in to handle the production of a lavishly planned musical, set in the American vaude-halls of pre-Four-Years-War days.

Mary McLeod, a new face and an attractive one withal, who has recently started work in the feminine lead of "Purple V," is on loan from other studios for this picture.

Another talented young star to be given a big break is 18-year-old Judy Clarke, who sang and danced her way to the dotted line by her performance in the recently completed Joe E. Brown-Judy Canova comedy, "Chatterbox."

Songs and sarongs go hand-in-hand, to coin a phrase, in "Tahiti Honey," with newly signed Simone Simon leading the "no-coupon-skirts" ranks.

Most recent purchases in the story department include two outstanding originals which are both to be given de-luxe treatment, "Dakar," a thrilling saga of adventure whose background has been written in the national headlines, and "Prodigal Mother," an unpublished story by Ben Ames Williams. The scripting of this story has already been assigned to Frances Hyland by producer Robert North.

These new names, new voices and new ideas form part of the warp and woof of a canvas upon which Republic intend to paint a future programme of a thousand twinkling colours.

A scene from British Lion's FLYING TIGERS, which has recently concluded a successful West End presentation. John Wayne, Anna Lee and John Carroll are starred

Musicals and Plays for M-G-M

MUSICALS and stage plays will have an important rôle in Metro-Goldwyn-Mayer's production plans for 1943, a survey of the company's roster reveals. Public demand for this type of entertainment is evidenced by the box-office success during the past year of such M-G-M films as "For Me and My Gal," "Babes on Broadway," and "Rio Rita," among others.

Already completed at the studios are such important Broadway stage properties as "Du Barry Was a Lady," which comes to the screen with Red Skelton, Lucille Ball and Gene Kelly, and "Cabin in the Sky," all-negro musical success, whose cast is headed by Ethel Waters, Eddie "Rochester" Anderson and Rex Ingram. Another musical emerges from the pages of Booth Tarkington's "Presenting Lily Mars," with Judy Garland and Van Heflin in starring rôles.

Currently in production are "Girl Crazy," reuniting the team of Mickey Rooney and Judy Garland; "Best Foot Forward," starring Lucille Ball with bandleader Harry James, William Gaxton and Virginia Weidler; and two original musicals for the screen, "I Dood It," starring Red Skelton, and "Right About Face," starring Kay Kyser with Lena Horne, Marilyn Maxwell, William Gargan, Ben Blue, and others.

Other stage successes projected are "Without Love," in which Katharine Hepburn will repeat her original Broadway stage rôle; "Cry Havoc," with an all-feminine cast, a story of the gallant defence of Bataan; "The Wookey," by Frederick Hazlitt Brennan, and "High Kickers," another Broadway musical hit.

"Trail of '98" (1928). This also is a long, long trail . . . and it is going to end happily . . . maybe soon. Have you made your plans for meeting post war demands?

Photograph courtesy of M.G.M.

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The Observation Window.

Films in the Schoolroom

A BOOKLET FOR TEACHERS

"TEACHING with School Projectors" is the title of an important new pamphlet published by the British Film Institute at the price of 1s. 6d. It is the first time that a serious attempt has been made to work out the technique of using sound and silent films in ordinary teaching work, and to set out the importance of the various types of visual apparatus. Considerable attention is paid to the details and set-up of projection in controlled daylight, and the pamphlet is illustrated with a number of useful diagrams and constructional drawings.

IN the introduction the Governors of the British Film Institute acknowledge the help that has been given in its preparation by Bernard E. Gillett, who has acted as the Institute's travelling representative both in its Board of Education (1940) and its Carnegie (1941-42) campaigns. The pamphlet is the result of his own experiences as a teacher in Birmingham, combined with his observations during visits to over a hundred local education areas during his Institute work.

THE diagrams are simple and explanatory of the text, and the cautionary portions of Mr. Gillett's book are among the most valuable. It is as necessary in matters such as this to tell a beginner what he must not do as to tell him what to do.

PROBLEMS of staffing projection rooms still continue to agitate exhibitors all over the country; indeed, they constitute the showman's biggest anxiety. Northern exhibitors point to the anomaly of inability to retain girls whom they have trained for their duties to provide entertainment for ensured audiences while men are retained on official mobile units where there may occasionally be audiences so poor in numbers as to be hardly worth opening up to.

ANOTHER odd point is that a chief operator may obtain deferment as such, but if the manager leaves and the operator becomes manager-operator he endangers his privilege of deferment and may be called up. Thus a show may lose its only technical man.

FEW projectionists give a thought, when cleaning and oiling and adjusting their machines, to the efforts of those men whose inventive genius has developed the apparatus and made it so easy of running and manipulation. Among those who contributed genius and application in earlier days when everything had to be invented anew, one outstanding figure comes to mind in the person of Robert W. Paul, who died on Sunday last.

ALTHOUGH kinematography was only one of his many interests, much of the projection apparatus in use to-day dates back to an idea of R. W. Paul. His intermittent motion for feeding the film to the gate, for instance, is still employed in modern projectors.

HE was seldom seen at Trade gatherings in more recent days, but I remember a dinner of the British Kinematograph Society just before the war when he and I chatted together for some time on the old days when he was so actively engaged in it. He never sought the limelight, his drawing board and his lathe providing him with interests far more satisfying than fleeting fame.

J. BENSON.

POOL CARBONS

WHERE STOCK ECONOMY FAILS

Mishandling Robs Prints of Screen Life

THE ready manner in which all sections of the kinematograph Industry have co-operated in making effective, with a minimum of friction, the Government plans for effecting economies in the use of film stock has enabled the Board of Trade to produce an Order which, with the machinery of organisation, should ease the cut very considerably.

Producers, renters, newsreel interests and exhibitors each lent support to the scheme once it had taken shape, and provided co-operation is maintained, there should be very little to interrupt the clean running of the plan.

Bad Handling

There is, however, one gap left unclosed which may mar the scheme, and that is careless handling of prints in dispatch departments, transports and rewind rooms. If positive copies are battered about, forced into damaged tins, re-wound rapidly and unevenly, etc., much of the saving contemplated under the scheme submitted by the renters will be nullified.

The KINE. has been hammering away against the evil of film mutilation for years, with very little help from any source. A few projectionists, mainly Guild members, were acting conscientiously and perseveringly, endeavouring to inculcate into their assistants procedure of a kind to maintain quality of print. Dispatch managers, so far as limits of staff and time allowed, did their best, with frequently very little support from their firms—in the way of allowing more staff for the task.

Longer Life

Every print that is made ought to have a far longer life than it ever achieves: indeed, were every unspooling carried out with the greatest care, every re-wind performed carefully, every step in the transport of films undertaken with a sense of the values involved, an even greater cut might be envisaged without undue inconvenience. But with the damage factors existing to-day in all branches of the Industry, the likelihood that long life will be reached by every copy is very remote.

On the Bookshelf

A COMPREHENSIVE BOOK ON OPTICS

From time to time Focal Press has published a variety of books on photographic subjects which have had the virtue of explaining and illustrating processes in a manner easy to comprehend by the veriest novice.

One thinks especially of "Developing" and "Enlarging," both of which have gone in to subsequent editions; many others will suggest themselves to the keen photographer.

The latest Focal Press publication is "Photographic Optics," by Arthur Cox, B.A., B.Sc., which is so lucidly written as to fascinate the reader. Here are the minimum of mathematics and the maximum of information, so that a mere novice interested in photography will succumb to the method of presentation immediately, while the more advanced practitioners will find between its covers a host of information not as readily accessible in any other publication.

The author begins where he should begin—with light—and proceeds swiftly to images, focal length; focussing points, f/numbers, aberrations and the rest providing simple illustrations to assist the text.

Functions of various lenses, with advice on their use, lens defects, etc., occupy a considerable number of pages, while the section on basic lens type contains a number of tables giving names of makers and types, focus, apertures, field covered, etc., which will be frequently consulted.

Subsequent sections deal with testing optical equipment, aids to better performance and accessories. Tables set out depth of focus for lenses of from one inch to ten inches, from 2 feet to infinity, while a glossary and index will be found widely useful.

Photographic Optics: The Technique of Definition. By Arthur Cox, B.A., B.Sc. 335 *pages.* 15s. *net. Focal Press, London and New York.*

HOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "...ine." Company of Showmen

...OW that evenings are longer and will become longer ... still through the operation of double summer-time, ... fact should not be overlooked that longer daylight pro...ides more display hours for matter advertising programmes. ...here is a tendency during the mid-winter season to argue ...at exhibition of exploitation is not worth doing owing ...o darkness setting in early. Let showmen make the most ... the summer opportunities. Exploitation material is ...ot in big supply, but any that can be used ought to work "double tides."

Producer Wires Presenter

...ELEGRAM sent by Noel Coward to ... manager of the Regal Kinema, ...ton (G. H. Barker), was read ...e stage by the Mayor (Coun. B. ...on) on the opening night of "In ...h We Serve." In attendance were ...ers and officials of the Town ...ll, A.T.S., W.A.A.F., Army Cadets, Scouts, A.T.C. band, and a local ...h choir.

... hall and stage were gaily ...ated with the flags of the Allies, ...her with a large illuminated V, ...neath which was a chord from ...oven's 5th Symphony. Two war ... centres were erected in the hall ...n the balcony, and savings stamps ...rtificates were on sale to patrons. ... effective prologue was staged, in ... the A.T.C. band played two well-... numbers, followed by the choir, ...cted by J. T. Jones, who sang two ..., and the naval prayer "In Which ...rve" was said by Geoffrey Walker. Mayor, speaking from the stage, ...ribute to the Royal Navy and the ...ant Navy. He was accompanied ... Hawitt, the chairman of the local ...gs Committee, and a member of ...oyal Navy and the manager, Mr. ...r.

Useful Reciprocation

...focus a matter of local interest into ...he exploitation of his featuring of ...ert Victory," Manager L. Wilkin...at the Odeon, Bradford, arranged a tie-up with Bradford Salvage Department, who have an exhibition shop in the main street of the city. In return for a 12-ft. display in one of their windows he reciprocated by collecting rubber in the lobby during the week of showing the film, and a write-up in this connection was obtained in the local Press.

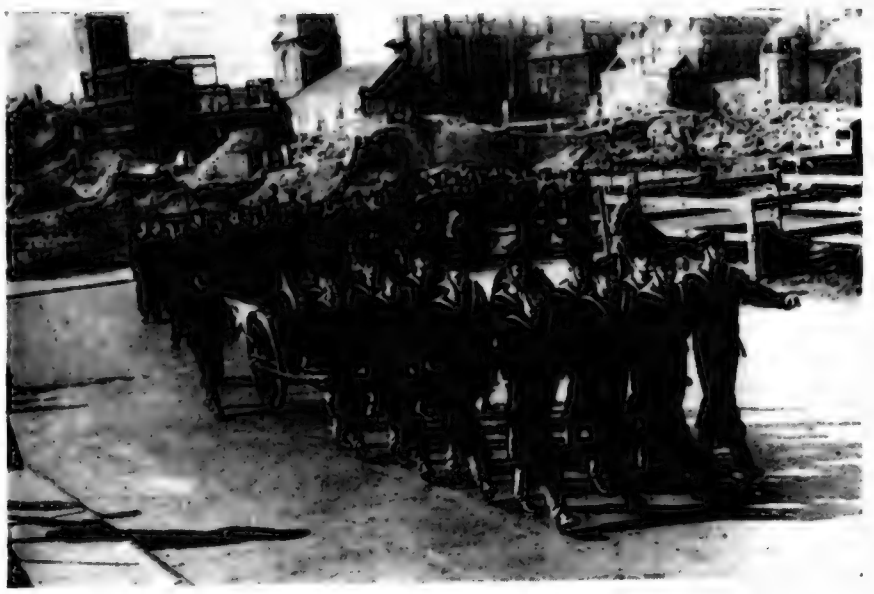
On the evening of the Monday of showing he gave a little reception which was attended by the following: Lord and Lady Mayoress of Bradford, Mr. Price (Chief Constable of Bradford), Mr. Pearson (Chief Supt. of Police) with his wife, Col. Whittuck (O.C. Troops, Leeds Sub-Area) with four staff officers, Col. Tuck (Garrison Commander, Bradford) with four staff officers.

To Provide Wings

THE Charlton Kinema, Keynsham, near Bristol, played a prominent part in the local Wings for Victory campaign. The week opened at the kinema on Saturday, where a large audience gathered to hear addresses by R.A.F. officers and Mrs. Tate, M.P. Afterwards a parade took place from the kinema, consisting of members of the Forces, Civil Defence Services and other organisations, headed by the band of the Flying Training Command.

On the Sunday afternoon a concert was held at the kinema, with the band and the R.A.F. Concert Party providing the programme, and in the evening a film show of M. of I. films of aircraft activities was given.

...er display at the Capitol, Bolton, by manager E. Aspinall for IN WHICH WE SERVE (British Lion)



A naval detcchment marching through Bristol as guests of the King's Cinema to see IN WHICH WE SERVE (British Lion)

Wonderful Wings

G. E. EVANS was not wanting in his "Wings for Victory" effort at the Carlton (A.B.C.), Essex Road, Islington, linking it with a recruiting drive for the A.T.C. with very good results. £200 worth of certificates were sold in the theatre.

He advertised "In Which We Serve" (British Lion) effectively by means of a vestibule display in which pride of place was taken by an excellent 7-ft. model of the destroyer *Torrin*, made by Assistant Manager Frank Lawson from odds and ends found around the theatre, and correct in all details. This was supplemented by photographs of the W.R.N.S., nautical port and starboard lights, and the actual compass and binnacle from Sopwith's America Cup yacht *Shamrock*. On three days 200 A.T.C. cadets marched to the theatre headed by their band, and every day they were on duty in the vestibule giving demonstrations of signalling with lamp and buzzer. The effect of all this unusual activity was to make the theatre the centre of local interest.

Amateurs

SEVERAL times lately managers have spoken to me disparagingly of the amateurish way in which charitable organisations carry out their appeals for funds. In many cases it appears that they throw away chances and spoil what might have been sound efforts by sheer inexperience or carelessness. Many times I have been told of Service units which failed to respond to invitations for assistance in national drives; of municipal reluctance to back theatre managers in their charitable efforts; of backwardness of Savings Committees and lack of enthusiasm by other bodies.

One instance was particularly glaring. There was a selling centre in the foyer, and every night a speaker appealed from the stage for the public to pay up to their limit. When patrons emerged with the object of responding to these exhortations it was to discover that the salespeople had packed up at 5 p.m. and there was no one to take their money. It was only at the end of the week that the manager managed to persuade the sellers to extend their vigil. They did so reluctantly and took £200 or so. Even then they departed before the end of the show, and the manager pleading to be left with a few stamps, managed to collect another £100 or so in the final half-hour.

People who carry on in this way don't deserve success. If charity organisers don't understand the psychology of extracting funds from the public they should admit it frankly and enlist the trained services of exhibitors, who usually know well enough how to devise an appeal in a way which will achieve the maximum of effect.

Changed Policy

C. E. STEAD, who has been running Friday "Services" nights at the North Finchley Odeon with marked success for a long time past, has lately changed his policy and is now introducing amateurs in a new way. Phil Drackett and his Trio continue to provide the musical part of the performance, and the interlude is billed as "Phil Drackett and his Stars of the Future." Between eight and ten performers are put through their paces every Friday night, and at the end of the month the winners of these preliminary heats are staged for selection of the finalists, to whom Savings Certificates are presented—an idea supplied by Mr. Stead's assistant, R. Souray. The new arrangements are expected to prove as popular as the former practice.

An Armed Guard

MANAGER S. R. Roney went all out to make his presentation of "In Which We Serve" a notable feature at the Ritz, Leeds.

With advance teaser slides and Press notices and the co-operation of the National Savings publicity officer he contrived excellent foyer display, which was backed up by twelve window tie-ups with leading stores.

The house front was dressed with bunting and signal flags to create the impression of a ship dressed for Naval review.

During the week of screening the local Sea Scouts entered into the spirit of helpfulness. Armed guards were placed on duty outside the kinema, and were regularly relieved by an acting petty officer. A stage show was arranged and the Naval ceremony of sunrise and sunset was performed by the Sea Cadets with a band of 20 strong and an armed party of 12. A flagstaff was erected and the White Ensign hoisted and lowered in the ceremony. This stage show was introduced by the management as a prologue to the picture, and the audience were told exactly what the cadets were

Continued on page 50

The Mayor of Bradford, two Colonels, and the Chief Constable examining a spool of DESERT VICTORY (G.F.D.) held by manager L. Wilkinson at the Odeon

going to do, and also to bring to their notice the fact that the White Ensign used in the ceremony was at one time flown by the late Admiral Beatty. The management also made an appeal from the stage for ex-Naval men to act as instructors to help train the cadets.

Itmatism

THE first thing catching the eye of anyone entering the King's Cross Kinema recently was what looked like a rather unofficial ballot-box with a slot in the top and a notice on the front inviting the public to concoct "Itmatic catchlines" and thereby take a crance of winning National Savings Certificates. This was part of the campaign being run by G.-B. in connection with the release of the Tommy Handley film, "It's That Man Again!" (G.F.D.) The best lines would be selected by Ted Kavanagh, script-writer of the B.B.C. feature, which has enjoyed such tremendous success, and would be considered for inclusion in future broadcasts.

Manager Edward L. Groves drew attention to the contest by putting on a special slide after the "I.T.M.A." trailer had been shown, and when I called entries were coming in well.

Meet the Enemy

ALTHOUGH the world has moved on substantially since the Victorian era, there are still subjects which are commonly regarded as not suitable for public mention. One of these is V.D., currently the subject of a campaign by the Ministry of Health because of its alarming development as a result of war conditions. Realising this and wishing to avoid unpleasant results from the screening of "Social Enemy No. 1" (Anglo-American), manager V. A. H. Crawley supplemented a lavish vestibule display of publicity for the picture at the Wealdstone Odeon by going on the stage daily after the trailer had been screened and giving patrons an informal chat about the film, why it was being shown and its message. He pointed out that this picture was not a cheap attempt at melodrama, but an effort to deal constructively with a grave social evil and a warning of its dangers. Mr. Crawley reports that these talks were received very well at every house. He was careful to place "snoopers" in various parts of the hall to check the effect of his words, and they all reported on the good impression which had been made.

Reviving Popularity

ASSUMING that enterprise is the key to success, the Palladium, Halifax, under the management of W. E. Chilton, will be on the high road to reviving the popularity of this family house.

The vestibule, although small, is always attractively decorated by a constant change of showcards bearing slogans of catch-phrases interspersed with display of forthcoming attractions, whilst the tie-ups with local tradesmen arouse laudatory comment.

The indefatigable activities of Mr. Chilton in worthy causes for local and national charities are the constant source of topical conversation in the district.

Quite recently the Palladium established political history by obtaining licences to run two concerts on Sunday. February 28, an event from which the children's ward in the local Infirmary benefited to the extent of £118. This was the first Sunday concert to be held in this kinema, which is almost 29 years old. The second event took place on March 14, this time for the Russian Red Cross, with a nett result of £62. Organisation is now complete to start a series of Sunday shows to raise £1,000 to buy a Palladium Ambulance for the use of the Infirmary, for which a number of famous radio stars have offered their services.

Old Kent Road's Wings

DURING the "Wings for Victory" week at the Regal, Old Kent Road, E. B. Marshall, the manager, was able to secure the appearance on the stage each night of a veritable galaxy of notables. These included Air Commodore Lord Nathan of Churt, Sir Edw. Campbell, Bart., J.P., M.P., Lewis Silkin, Esq., M.P., Lt.-Col. Sir Thos. Cook, M.P., Major Sir Jocelyn Lucas, M.P., Major Sippe, together with F./L. C. Lisle Watson, the O.C. 1,389 Squadron (Camberwell's Own).

Each of these gentlemen spoke at some length and were received with rapt attention by the enthralled audiences.

Mr. Marshall was also very happy to introduce from the stage three other notable and distinguished visitors during the week in Squadron Leader Kuttlewascher, D.F.C., the great Czech airman whose name and prowess in the air are now so well known, and P.O.s Jeka and Ketrizho of the Polish Air Force, and General Radovitch, Military and Air Attache Yugoslav Embassy, the two Polish officers having recently escaped from a German prison camp.

These gentlemen stressed the appeal, and to use Mr. Churchill's words, "Given the tools they'd finish the job."

The Regal was, during the week, a selling centre for certificates. The sum realised was £1,307 18s. 6d., this sum being £700 in excess of the target aimed at.

Economy

MANAGER F. W. SALTER used one piece of publicity to advertise two films in succeeding weeks at the Palmer's Green Palmadium. One picture was "Nine Men" (United Artists), the other, "Desert Victory" (G.F.D.). The display consisted of a small model set up in the of Wyman's, the stationer, agents, showing Mussoli "Marble Arch" with a earthwards. The trader ma of the book, "Battle of Eg notice advising shoppers to see the film at the Palmad

During Wings for Victor Salter had a large bomb s side the theatre and beside board with the reminder, " Victory.'" This served the pose of helping the natio drive and fixing in the publi screening of the epic film o African campaign.

Managers In Uniform

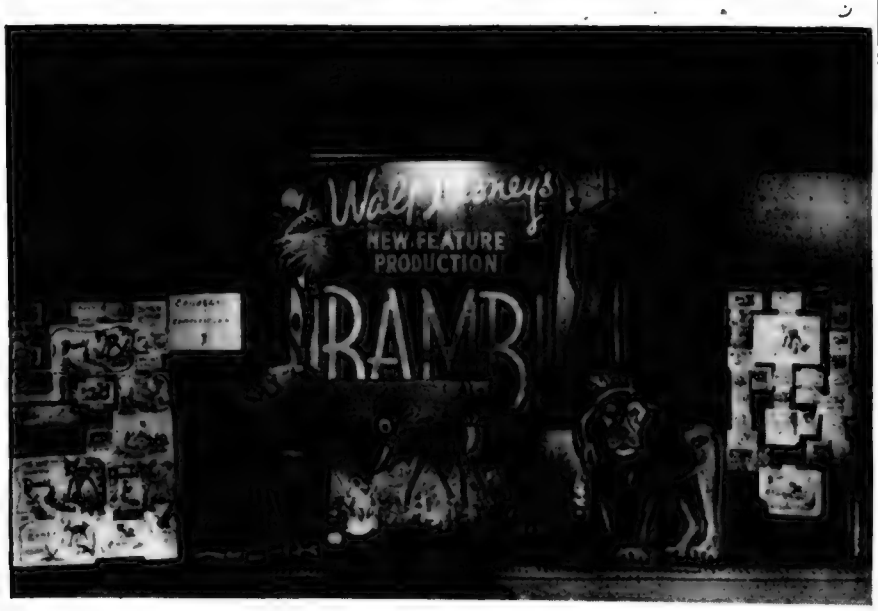
ADDRESSING a recent parade of Canterbury's the Acting O.C., F/O R. C. known to readers as manag showman of the Friars Kin Canterbury.

He carries out his spar with the same efficiency as need the familiar manager' black tie and hard-boiled s

A Masterly Effort

A SUCCESSFUL week's Gerald Masters for the funds at the Odeon, Worth in the worth-while total of £ The collections were taken

Excellent display at the Electric Theatre, Burton-on-Trent, by manager F. L. Anthony Doe for WENT THE DAY WELL? (United Artists)



Part of the beautiful vestibule display for BAMBI (RKO Radio) at the Majestic Theatre, King's Lynn, arranged by the manager, Mr. Crombleholme

formed members of the Red Cross St. John Brigades. Each nigh the band of the Air Training Corps the stage and rendered stirrin calls marches. On a crescendo of results." Saturday offerings topped the daily to collected with approximately £40.

Gold Braided

SUB-LIEUT. C. CLOW, mo as Charles Clow, hon. se the North Lincs branch of and manager of the Plaza, was among the Grimsby, C and District unit of the Sea C who appeared on the stage a Cleethorpes, in connection screening of "In Which We Se band of the unit played selec members provided a guard.

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RELEASES FOR APRIL 26, 1943

Compiled by A. W. OWEN

"...O OF INNOCENTS" (M-G-M)

...Length 9,802 ft. Reg. No. ... Reviewed in KINE. February 1943.

...obert Taylor, Charles Laughton, ... Donlevy.

...ERE.—Naval melodrama, the test... of a civilian sailor, one of the ...per ten, at the hands of a well-disciplined, straight product of the ...wer deck, on the decks of a ...estroyer.

...N.—Overture, "Plymouth Hoe," ...nsell (Chappell), with adaptation ...om the piano-solo copy.

...SYNC.—As organ, recorded on H.M.V. ...36 by the composer and the Light ...ymphony Orchestra.

"SUBMARINE ALERT" (Paramount)

...A. Length, 6,125 ft. Reg. No. ...6163. Reviewed in KINE. February 25, 1943.

...—Richard Arlen, Wendy Barrie.

...SPHERE.—Romantic espionage melo...rama, the hectic adventures of a ...riendly alien during the period that ...e unknowingly acted as a bait in a ...ap set by the F.B.I. to catch ruth...ss Axis agents.

...N.—"The Wreckers" Overture, ...ame Ethel Smythe (Chappell), with ...daptation from the orchestral piano...onductor copy and synchronisation ...ith non-sync. record detailed below.

...SYNC.—As organ, recorded on ...olumbia D.X.287 by the British Sym...hony Orchestra.

"YANKEE DOODLE DANDY" (Warners)

CERT. U. Length, 11,303 ft. Reg. No. F.5787. Reviewed in KINE. October 15, 1942.

STARS.—James Cagney, Joan Leslie.

ATMOSPHERE. — Musical comedy drama., based on the life of G. M. Cohan, the famous American showman, the creator of "Over There," the doughboy's famous signature tune.

ORGAN.—One of the theme songs, "Yankee Doodle Boy," with adaptation from the vocal-piano copy (Paxton).

NON-SYNC.—As organ, recorded on Parlophone F.1954 by Geraldo's Orchestra.

"SPRINGTIME IN THE ROCKIES" (20th Century-Fox)

CERT. U. Length, 8,710 ft. Reg. No. F.6057. Reviewed in KINE. January. 21, 1943.

STARS.—Betty Grable, John Payne, Carmen Miranda.

ATMOSPHERE.—Romantic comedy-musicale, set against the superb scenery of the Canadian Rockies for exteriors and in Broadway hotel settings for interiors. Technicolor.

ORGAN.—"Rustle of Spring," Sinding (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Columbia D.B.1948 (Eight-Piano Symphony), Columbia F.B.1862 (Albert Sandler Trio), or H.M.V. D.B.725 (Reg. Foort) (organ).

The "Topical Touch" in a Robin Richmond Interlude

...O musicians stand out above all ...others in the presentation of dance ..., especially "swing" numbers ...r Silvester and his Orchestra and ...n Richmond at the console of the ...pton organ at the Paramount ...on) Theatre, Tottenham Court ... W. When I visited the latter he ... presenting one of the monthly ...s of his now-deservedly popular and ... "Topical Touch" interludes in ...h he reviews the "News of the ...ent" from a musical angle with ...ely original parodied versions of ...nd new topical songs.

...s recital immediately followed the ...stry of Information short decrying the Nazi leaders in vivid and striking fashion, and as the film faded out up came Robin to give the audience the Nazi salute which caused the sleepy matinée audience to sit up and take notice as he said, as an antidote, they might like to hear the film subject treated from a humorous musical angle. The old song "Good Old Joe" was parodied for Stalin; on the "Home Front" Bevin's call-up of the girls for interview was described as "Three Minutes of Heaven" (Bevin). On the subject of the Beveridge Report that old chestnut "Do Do Something" proved the basis of a clever skit, and Gilbert and Sullivan's "Poor Wandering One," from the "Pirates of Penzance," followed. The B.B.C. came next, and a "Spring Clean" was suggested. The food question was dealt with by using "There are Such Things." The silly ass who lives in Italy was described to the very apt song, "Oh Dear, What Can the Matter Be?" and for a finale the popular hit of the day "Kalamazoo" showed what Robin thought the best end of Hitler and Co. would be earning sixpences as exhibits in the Zoo.

It was all good humour. Often the audience joined in and certainly applauded very generously at the conclusion. That interlude must have meant quite a few hard hours of preparation from the poetic point of view and every song was given original registration which gave contrast and interest.

A. W. O.

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IF addresses are ready — IF

John Specterman, of G.F.D. exploitation, welcomes little Tommy Wakenshaw to the Trade Show of DESERT VICTORY held at the Queens Hall, Newcastle on Tyne. Tommy proudly wears the V.C. posthumously awarded to his father who was killed in the battle of Alamein

AN ORGANIST-PRISONER OF WAR

His many organist pals will be pleased to hear that Victor Hammett, who has been a civilian prisoner of war in Germany since war started is in good health and evidently being fairly treated as, in answer to my last letter asking if there was anything he was really in need of, replies that all he is short of is cigs.!

His case was a hard one, as he went out with a touring orchestra and variety company six months before the war started to play a "Hammond" organ. His German conductor fell ill and Victor deputised for him and stayed just a week too long to oblige and was then unable to return home again as the result.

In case any friends wish to write him a cheerful line his address is Victor Hammett, Gefangeuennummer W-102 Lager-Bezeichnung Ilag. VIII. H. Deutschland (Allemagne).

A. W. O.

FAMOUS ORGAN CONSOLES

The Compton Console at the Warner Theatre, Leicester Square, W., one of London's most modern Cinemas. The Organ was one of the last to be erected before the war; it contains all the exclusive features for which the Compton is famous.

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FORTHCOMING TRADE SHOWS

LONDON and PROVINCIAL

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY	STARS.
		LONDON.			
Thur., April 1	10.30 a.m. & 2.30 p.m.	Century	The Ox-Bow Incident	20th Century-Fox	Henry Fonda
,, ,, 1	11 a.m.	Studio One ...	Fires Were Started	G.F.D.	——— ...
Fri., April 2	10.30 a.m. & 2.30 p.m.	Century	He Hired the Boss	20th Century-Fox	Stewart Erwin ...
,, ,, 2	11.15 a.m.	Studio One ...	Playtime for Workers	Federated	Gerry Wilmot ...
Mon., ,, 5	10.30 a.m.	Private Theatre	Nine Shorts	Warner	——— ...
Tues., ,, 6	11 a.m.	Studio One ...	Convoy (Reissue)	A.B.F.D.	Clive Brook ...
,, ,, 6	11 a.m.	Rialto	Guerillas and Heroes	Anglo-American ...	———
Wed., ,, 7	11 a.m.	Studio One ...	I See Ice (Reissue)	A.B.F.D.	George Formby ...
		BELFAST.			
Wed., April 7	10.45 a.m.	Classic	The Amazing Mrs. Holliday ...	G.F.D.	Deanna Durbin ...
		BIRMINGHAM.			
Fri., April 2	10.30 a.m.	Scala	Man Without a Conscience ...	Pathe	Ricardo Cortez ...
Mon., ,, 5	10.30 a.m.	Scala	Thursday's Child	Pathe	Sally Ann Howes ...
Tues., ,, 6	10.30 a.m.	Scala	'Neath Brooklyn Bridge	Pathe	East Side Kids ...
,, ,, 6	10.30 a.m.	Forum	Ox-Bow Incident	20th Century-Fox	Henry Fonda ...
,, ,, 6	10.30 a.m.	West End ...	Commandos Strike at Dawn ...	Columbia	Paul Muni ... ...
Wed., ,, 7	10.30 a.m.	Scala	Arizona Bound	Pathe	Buck Jones ... ...
,, ,, 7	10.30 a.m.	Forum	Convoy	A.B.F.D.	Clive Brook ... ...
,, ,, 7	10.30 a.m.	West End ...	Get Cracking	Columbia	George Formby ...
Thur., ,, 8	10.30 a.m.	Scala	Criminal Investigator	Pathe	Edith Fellows ...
,, ,, 8	10.30 a.m.	Forum	I See Ice	A.B.F.D.	George Formby ...
		CARDIFF.			
Fri., April 2	11 a.m.	Odeon	I Married a Witch...	United Artists ...	Fredric March ...
,, ,, 2	10.30 a.m.	Park Hall ...	Everything Happens to Us ...	G.F.D.	Ritz Brothers... ...
,, ,, 2	10.30 a.m.	Park Hall ...	House of Mystery	G.F.D.	Irene Hervey ...
,, ,, 2	10.45 a.m.	Empire	The Light of Heart	20th Century-Fox	Monty Woolley ...
Tues., ,, 6	11 a.m.	Park Hall ...	Thursday's Child	Pathe	Sally Ann Howes ...
,, ,, 6	10.45 a.m.	Odeon	The Amazing Mrs. Holliday ...	G.F.D.	Deanna Durbin ...
,, ,, 6	10.45 a.m.	Olympia	Girl Trouble	20th Century-Fox	Don Ameche ... ...
,, ,, 6	10.45 a.m.	Empire	Get Cracking	Columbia	George Formby ...
Wed., ,, 7	11 a.m.	Park Hall ...	Criminal Investigator	Pathe	Edith Fellows ...
,, ,, 7	10.45 a.m.	Empire	A Night to Remember	Columbia	Loretta Young ...
		GLASGOW.			
Fri., April 2	10.50 a.m.	Playhouse ...	'Neath Brooklyn Bridge ...	Pathe	East Side Kids ...
,, ,, 2	11 a.m. & 2.30 p.m. ...	Own Theatre ...	The Light of Heart	20th Century-Fox	Monty Woolley ...
Tues., ,, 6	10.50 a.m.	Playhouse ...	Arizona Bound	Pathe	Buck Jones ... ...
,, ,, 6	11 a.m. & 2.30 p.m. ...	Own Theatre ...	Ox-Bow Incident	20th Century-Fox ...	Henry Fonda ...
,, ,, 6	10.45 a.m.	Picture House ...	A Night to Remember	Columbia	Loretta Young ...
Wed., ,, 7	10.45 a.m.	Paramount ...	I Married a Witch...	United Artists ...	Frederic March ...
,, ,, 7	10.50 a.m.	Cranston's ...	Criminal Investigator	Pathe	Edith Fellows ...
,, ,, 7	10.45 a.m.	Picture House ...	Get Cracking	Columbia	George Formby ...
Thur., ,, 8	10.45 a.m.	New Savoy ...	Fires Were Started	G.F.D.	——— ...
		LEEDS.			
Fri., April 2	10.30 a.m.	Odeon	I Married a Witch...	United Artists ...	Fredric March ...
,, ,, 2	10.30 a.m.	Ritz	'Neath Brooklyn Bridge	Pathe	East Side Kids ...
,, ,, 2	10.45 a.m.	Tower	Girl Trouble	20th Century-Fox	Don Ameche ...
Tues., ,, 6	10.30 a.m.	Ritz	Arizona Bound	Pathe	Buck Jones ... ...
,, ,, 6	10.30 a.m.	Scala	Commandos Strike at Dawn ...	Columbia	Paul Muni ... ...
Wed., ,, 7	10.30 a.m.	Ritz	Criminal Investigator	Pathe	Edith Fellows ...
,, ,, 7	10.30 a.m.	Scala	A Night to Remember	Columbia	Loretta Young ...
Thur., ,, 8	10.30 a.m.	Tower	The Light of Heart	20th Century-Fox	Monty Woolley ...
		LIVERPOOL.			
Fri., April 2	11 a.m.	Scala	'Neath Brooklyn Bridge	Pathe	East Side Kids ...
,, ,, 2	10.45 a.m.	Paramount ...	Girl Trouble	20th Century-Fox	Don Ameche ... ...
Tues., ,, 6	11 a.m.	Palais de Luxe ...	Criminal Investigator	Pathe	Edith Fellows ...
,, ,, 6	10.45 a.m.	Trocadero ...	A Night to Remember	Columbia	Loretta Young ...
Wed., ,, 7	10.45 a.m.	Paramount ...	The Crystal Ball	United Artists ...	Paulette Goddard ...
,, ,, 7	11 a.m.	Palais de Luxe ...	Arizona Bound	Pathe	Buck Jones ... ...
,, ,, 7	10.45 a.m.	Tricadero ...	Get Cracking	Columbia	George Formby ...
Thur., ,, 8	10.45 a.m.	Trocadero ...	Fires Were Started	G.F.D.	———
,, ,, 8	10.45 a.m.	Paramount ...	Ox-Bow Incident	20th Century-Fox	Henry Fonda ...
		MANCHESTER.			
Fri., April 2	10.45 a.m.	Odeon	I Married a Witch...	United Artists ...	Fredric March ...
,, ,, 2	10.45 a.m.	Theatre Royal ...	Thursday's Child	Pathe	Sally Ann Howes ...
,, ,, 2	10.45 a.m.	Oxford	The Light of Heart	20th Century-Fox	Monty Woolley ...
Tues., ,, 6	10.45 a.m.	Theatre Royal ...	'Neath Brooklyn Bridge	Pathe	East Side Kids ...
,, ,, 6	10.45 a.m.	Odeon	Ox-Bow Incident	20th Century-Fox	Henry Fonda... ...
,, ,, 6	10.30 a.m.	Gaumont... ...	Commandos Strike at Dawn ...	Columbia	Paul Muni ... ...
Wed., ,, 7	10.45 a.m.	Theatre Royal ...	Arizona Bound	Pathe	Buck Jones ... ...
,, ,, 7	10.45 a.m.	Gaumont... ...	A Night to Remember	Columbia	Loretta Young ...
,, ,, 7	11 a.m.	Gaiety	Playtime for Workers	Federated F. C. ...	Gerry Wilmot ...
Thur., ,, 8	10.45 a.m.	Theatre Royal ...	Criminal Investigator	Pathe	Edith Fellowes ...
,, ,, 8	10.45 a.m.	Gaumont... ...	Fires Were Started	G.F.D.	———
		NEWCASTLE.			
Fri., April 2	10.45 a.m.	Essoldo	Criminal Investigator	Pathe	Edith Fellows ...
,, ,, 2	10.45 a.m.	Odeon	The Amazing Mrs. Holliday ...	G.F.D.	Deanna Durbin ...
,, ,, 2	10.45 a.m. & 3 p.m. ...	Own Theatre ...	Girl Trouble	20th Century-Fox	Don Ameche ... ...
Tues., ,, 6	10.30 a.m.	Stolls	'Neath Brooklyn Bridge	Pathe	East Side Kids ...
,, ,, 6	10.30 a.m.	Queens	Get Cracking	Columbia	George Formby ...
Wed., ,, 7	10.30 a.m.	Stolls	Arizona Bound	Pathe	Buck Jones ... ...
,, ,, 7	10.30 a.m.	Queens	Commandos Strike at Dawn ...	Columbia	Paul Muni ... ...
		NOTTINGHAM.			
Fri., April 2	10.45 a.m.	Ritz	The Amazing Mrs. Holliday ...	G.F.D.	Deanna Durbin ...
Tues., ,, 6	10.45 a.m.	News Theatre ...	Fires Were Started	G.F.D.	———
		SHEFFIELD.			
Fri., April 2	10.30 a.m.	Union Street ...	Man Without a Conscience ...	Pathe	Ricardo Cortez ...
,, ,, 2	10.45 a.m.	Cinema House ...	The Amazing Mrs. Holliday ...	G.F.D.	Deanna Durbin ...
Tues., ,, 6	10.45 a.m.	Cinema House ...	I Married a Witch	United Artists ...	Fredric March ...
,, ,, 6	10.30 a.m.	Union Street ...	Thursday's Child	Pathe	Sally Ann Howes ...
,, ,, 6	10.45 a.m.	Regent	Fires Were Started	G.F.D.	———
Wed., ,, 7	10.30 a.m.	Cinema House ...	'Neath Brooklyn Bridge	Pathe	East Side Kids ...
,, ,, 7	10.30 a.m.	Union Street ...	The Light of Heart	20th Century-Fox	Monty Woolley ...
Thur., ,, 8	10.30 a.m.	Cinema House ...	Arizona Bound	Pathe	Buck Jones ... ...
,, ,, 8	10.30 a.m.	Union Street ...	Girl Trouble	20th Century-Fox	Don Ameche ... ...

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DIXIE
THE LADY IN THE DARK
FOR WHOM THE BELL TOLLS
CHINA
SO PROUDLY WE HAIL
RIDING HIGH
STORY OF DR. WASSELL
HOSTAGES
FRENCHMAN'S CREEK
FIVE GRAVES TO CAIRO